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how to wear them

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how women across the country solve it

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how to keep both livable all year

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what can be done now to prevent it

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PERRY L. RUSTON, Chairman ALEXANDER LIBERMAN, Editorial Director



FRANCESCO SCAVULLO

COVER: Anne Klein did two small string-y knit sweaters for spring that we liked so much we put the short-sleeved one on the cover and the long-sleeved version inside (page 144). Linen-and-rayon, $28. Bloomingdale's. With it: diamond circle earrings, diamond-and-gold neck chain. By Bulgari at Danaos Ltd., Hotel Pierre, N.Y. Sandra of Kenneth did the soft, pretty makeup—used Clinique's Ash Brown eye shadow, Silvered Apricot on the eye bone, and Ripe Nectarine lipstick, shined with Golden Honey Lip Gloss. Coif, with an Edith Imre hairpiece of Imrelon: Rick Gillette.

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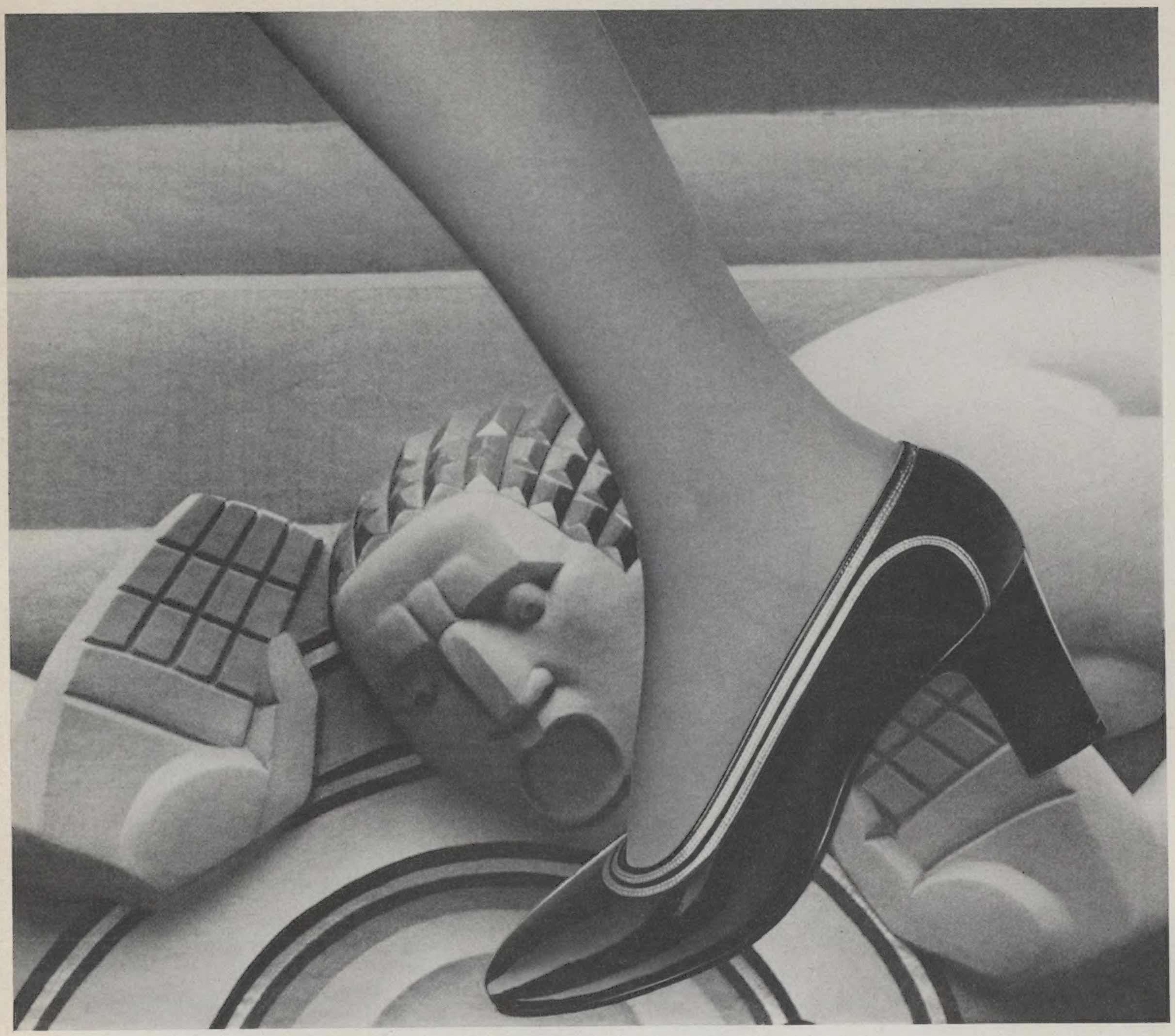


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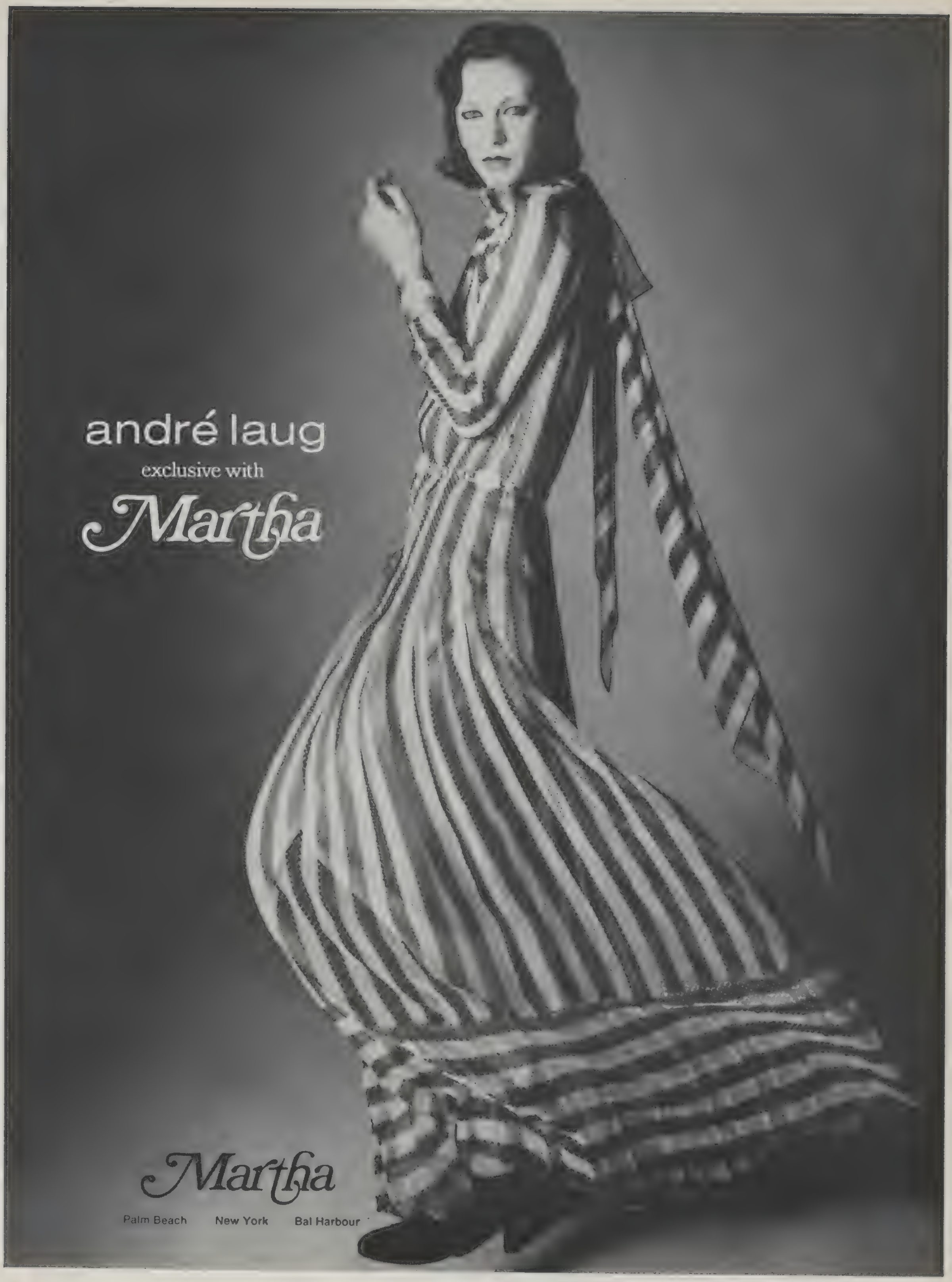
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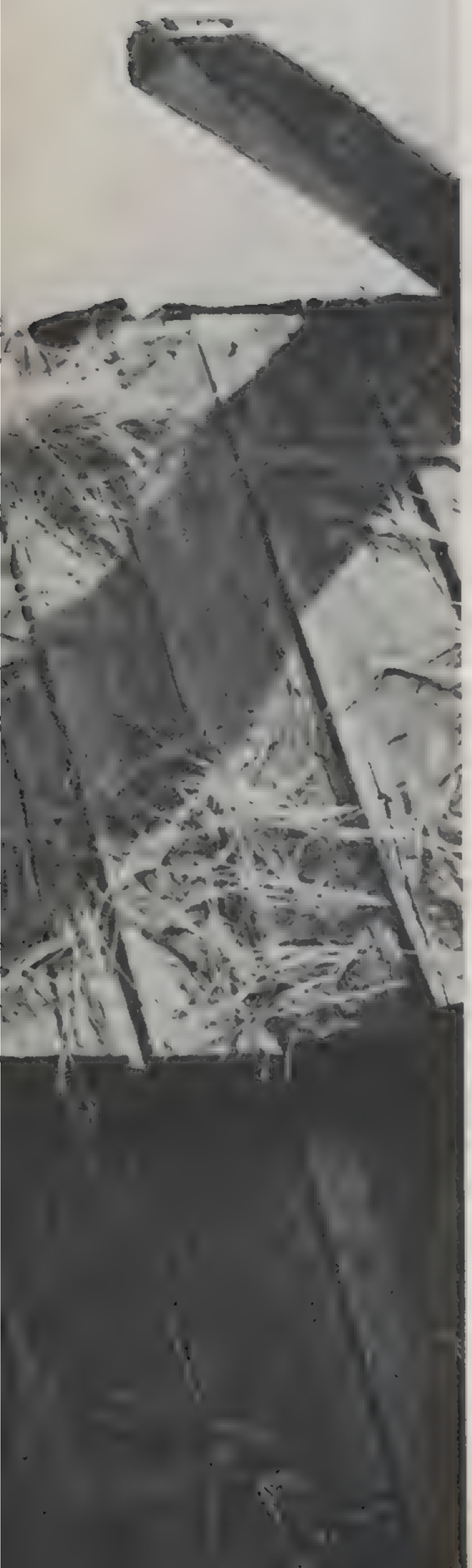


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VOGUE READY BEAUTY

Back Talk for Beauty's Sake

"Bad backs" are enemies of good looks and vitality—here, how to help and prevent back troubles

She's young (27), she's slender (24-inch waist), she's active. And all she did was open a window. The next three days she spent in bed, suffering from agonizing pains in her back that affected arms, legs, everything. Cases like this we all know. Someone who reached back to move a floor lamp. Someone else who bent to lift the Sunday *Times* from the floor. Each was suddenly smitten with a see-stars kind of back pain that left her unable, for awhile, to do anything but move gingerly, feel decrepit, and await the return of lost mobility. Hardly a situation that nurtures beauty, or the energy to strive for it.

How to avoid these twangs and pangs that bother one out of every three U.S. adults? According to doctors, there are means of escape. Depends, of course, on the reasons for back troubles. Could be a congenital weakness or malformation. Could be an injury. But most cases come from **a sudden strain on an unprepared spine**—the result of a badly coordinated action that puts stress in all the wrong places. Examples: Leaning out too far to lift something (opening that window across a wide windowsill). Lifting while in a twisted position (that floor lamp). Bending over, straight-legged (picking up that *Times*), instead of keeping the back straight while bending the knees. These three types of wrongdoing—insidious since they seem so harmless—are common starts of back problems.

Who is likely to get a "bad back"? A ready answer: **the sedentary.** Office workers who sit all day. Salesmen who drive cars everywhere, seldom walk. Anyone who spurns regular exercise, then goes on a weekend binge of activity—gardening, snow-shoveling, or unfamiliar sports.

To escape backaches there is a clear corollary: in most cases, back problems can be helped or prevented by: **no overeating** (wearing a paunch is like carrying a bass drum—adds off-balance strain on the spine); **regular and sensible exercise; a working knowledge of body mechanics**—knowing what actions will hurt you, and what won't. Far from being an alibi for not exercising, the "bad back" is usually perishing for exercise that will strengthen the abdominal and back muscles that support the spine, keeping all those marvelous little bones and cushions (called disks) in alignment.

Which exercises? What hurts, what helps? If you have special problems, this must be worked out with your doctor. But for most people, advice could go like this. . . . When lifting a heavy object, keep its weight as close as possible to your body for better leverage—and keep the spine vertical. Sit straight, walk straight, sleep straight—doctors deplore oversoft chairs and mattresses. Waterbeds are only for the young and strong—anyone with back pain is better off with a bedboard, slipped under a firm mattress (Simmons has just come out with a new idea—a bedboard built into box springs).

For a hurting back, a warm bath helps; a heating pad is good, too. Stay out of drafts that hit across back and shoulders—muscles can stiffen with cold. Exercises that round the back (the opposite of arching) are helpful—try pressing the small of the back against the wall; lying on your back with knees up, then pulling knees to nose; curving your back up like a cat's, with hands and knees on the floor. For abdominal muscles, lie with back flattened against the floor, legs straight—then lift both feet a few inches up from floor. Finally, a cheering thought from doctors—one of the best exercises for backs is sexual activity. Seems it keeps one flexible. —MARY KLEVE

"You can't tackle damaged hair with something made for tangles."

Julius Caruso

"There are lots of creme rinses and quickie conditioners that are just fine for taking out tangles. But don't confuse them with condition*.

condition* does a bigger job. It helps restore damaged hair.

Take a good look at your hair. Does it break a lot when you comb it? Are the ends split? Is it dull, dry, or limp? If it is, take the time to use condition*.

condition* is an intense 30-minute treatment. The warmth of your scalp and the time you leave it on help condition* penetrate your hair. It seeks out and helps restore damaged areas.





condition* gives you more body than balsams.

condition* is specifically formulated for damaged hair. Quickie conditioners and balsam-type rinses are not. They're fine for after-shampoo snarls in normal hair. But damaged hair needs condition*. It contains more protein than other leading conditioners.

condition* gives hair more body and leaves it more manageable than balsams or creme rinses. And condition* doesn't leave your hair oily and limp like those quickie rinse-out conditioners can. After the condition* Beauty Pack Treatment, your hair looks healthy. Has a lovely sheen and is far easier to style.

Don't throw your quickie conditioners and creme rinses away.

They are fine for after-shampoo snarls. But don't expect a thin rinse to do what creamy rich condition* does.

I use condition* in my salon whenever I see unhealthy-looking hair. But so many women should use it regularly at home. No matter how well-styled, hair just doesn't look right if it doesn't look healthy.

It takes a long time to grow a head of hair, so take care of it with condition*. It goes beyond the tangles."

condition*

The professional treatment for mistreated hair.

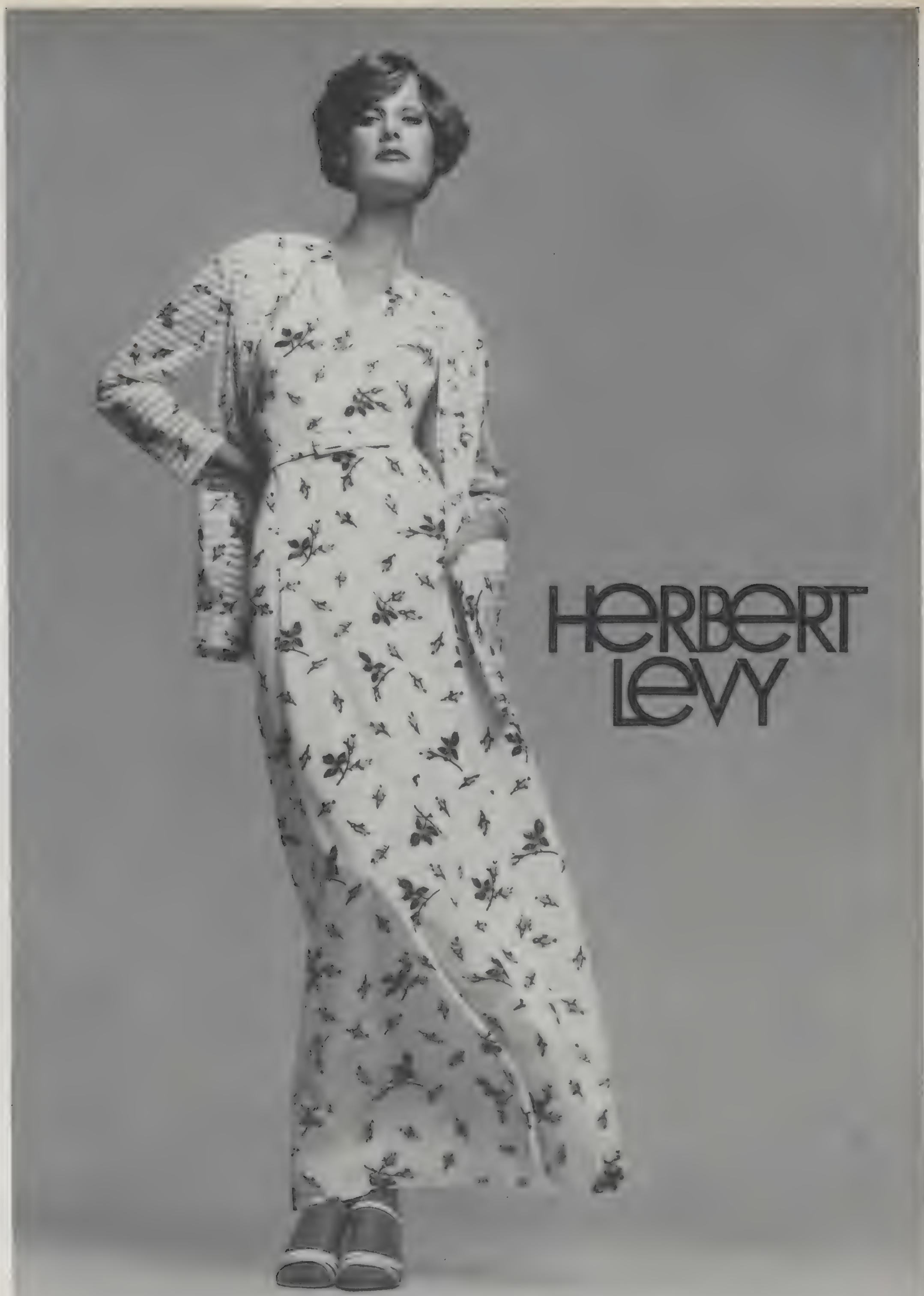
Available in cream pack.
Or instant lotion for touch-ups.



*TM © 1973 Clairol Inc.

SPECIALIZING IN FASHIONS FOR BIG, BEAUTIFUL WOMEN

LANE BRYANT



HERBERT LEVY

HERBERT LEVY fashions a garden print with fagoting detail. The ultra-long cardigan shadowed with sheer stripes shelters a flowing, season-crossing dress. Sizes 14½ to 30½ and 38 to 52. $155.

Prices slightly higher west of the Rockies.

*Trademark of Hercules Incorporated



This is the tag you should look for even before you check the price tag.

You don't have to strain your eyes to discover the new fashion excitement that earns the Herculon II* tag. The unusual richness of color and full bodied texture of the Herculon II sweater gives it away immediately.

But you'll have to try on this fashion to discover its other beauty. Unequalled comfort.

It's made of yarns which have the bulk for the warmth and look you want. But not the weight. So instead of feeling clumsy and restricted you enjoy new freedom.

Look for sweaters of this new yarn at better stores this fall. You'll spot them easily by the Herculon II tag. The tag that tells you what you're admiring is a new fashion standard.

Herculon II

For women who want to look number one.

TUA MARKETING, INC. *1345 Avenue of the Americas, New York, New York 10019*



VOGUE READY BEAUTY

Perfume, made in America

Great perfumes have no national boundaries, can be made anywhere

NANCY MORAN



Dr. Walter Langer, head of Evyan, in his private lab in New York

Once upon a time Americans were un-chauvinistic when it came to perfume, thinking it lacked mystique and so prestige if made in this country. This attitude has changed as more and more perfumes conceived and made in the U.S. appealed so strongly to American women.

Right in the center of New York is a now-famous perfume factory—the pink brick plant of **Evyan,** where the great American perfumes **White Shoulders, Most Precious,** and the more recent **Great Lady** were created and produced by Dr. Walter Langer, chemist, perfumer, and pioneer in the American perfume industry. He was the first to create a multiple floral, using 800 different floral notes, and still does all formulating and essence-mixing himself—the formulas, even now, known only to Dr. Langer and a piece of paper in a vault. The entire fragrance-making process happens in this plant except the distilling of essences—"a separate part of the business"—which are made to Dr. Langer's specifications. These come from all over the world, but the U.S. is his biggest supplier. Essence mixes are combined in his immaculate midtown-Manhattan factory with distilled water and alcohol, then bottled, packaged, shipped.

Behind the scenes are more successful perfume creators, two of which have plants in New Jersey as well as around the world. One is **International Flavors and Fragrances, Inc.**—so established they're on the Big Board—with a perfume factory in Hazlet. Another, **Roure Bertrand Dupont,** originating in Grasse, in the south of France (where the major plant still is), now has an ultra-modern plant in Teaneck. The top perfumer at RBD, Hans Van Essen, supervises the compounding of essences to create whatever type of scent is wanted at the time—could be a fragrance for a new soap, a new deodorant, or a scent that a cosmetic or couture house will eventually market under its own name. Huge vats of essences are kept in a refrigerated room that's like a closet at Tiffany's—so precious are its contents.

Youth Dew, created by **Estée Lauder** in 1953, was one of the first American perfumes that American women took—and still take—seriously; it quickly became an international best seller. In 1968, **Norell** gave his name to a perfume that could hold its own in any country—its classic quality equal to his great designing talent.

A new fragrance on the American scene now is well-named Very Special Perfume by **Jovan** of Chicago. Made from natural oils of freshly pressed flowers, it is known—with the American passion for initials—as **VSP.** Others are in the lab-works, and more great American perfumes are surely in our future. But, unexcelled though they may be, legends and traditional preferences die hard. There will always be women who want their perfume French. For them and all of us, there are now at least 25 fine French perfume houses around—their products all available in the U.S.—MARY KLEVE

To have and to hold

To have hair that's deeply glowing, thickly luxurious and highly cooperative...to do away with fly-away and help control split ends: The Shampoo.

And to hold your hair softly but surely through active days and nights, with not a lick of lacquer or wasteful aerosol propellant: The Spray.
Both blended with imported Swiss conditioners* by the hair care specialists of Pantene.

Ultra Control de Pantene. What the name promises, the product performs.

*Product made in U.S.A. ©1973 The Pantene Company, Div., Hoffmann-La Roche Inc., Nutley, N.J. 07110





Pantene develops Ultra Control.



Get going motivation . . . uninhibited together-knits eager to wing off to sun-and-fun country. The trio in tweedy 90% polyester, 10% linen, sizes 6 to 18. Long sleeve turtle, about $22, striped shirt jacket, about $64, pull-on pants, about $28. Featured at Bonwit Teller, Jacobson's, Michigan, Gidding-Jenny, Marshall Field and Co., Woolf Bros., Carriage Shop, Rothschild's, I. Magnin, and other fine stores everywhere. Dalton of America, New York City or Willoughby, Ohio. Also makers of James Kenrob sportswear. Prices slightly higher in the West.

The Espadrilles have given birth to the

Canvas Corner™



Canvas Corner created by Mildred Kaplan.

At many of the most fashionable department stores across the country there is now an entire boutique featuring nothing but Espadrilles.

The Canvas Corner will have Espadrilles in every style, in this Spring's latest colors to go with everything you wear, starting at $14.00 a pair. Soon we will introduce a whole line of accessories with the "Espadrille Look".

Who would have thought that from sleepy fishing villages in France and Spain, a 200 year old peasant shoe made from canvas, cork, and rope, would inspire the most exciting shoe boutique in the world of fashion.

Canvas Corner by Jacques Cohen™ Ltd., New York

There are Canvas Corners at Bergdorf Goodman, New York/Filene's, Boston/I. Magnin, All stores/John Wanamaker, Philadelphia/Kauffman's, Pittsburgh/Sakowitz, Houston, Post Oak/Garfinkel's, Washington, D.C. And more to follow.

New Place To Shop: Peking

The China experience: big-city-life today. By Nuri Eren

EDITOR'S NOTE: *Nuri Eren, a diplomat-author, now Turkish Ambassador to the People's Republic of China, wrote this article especially for Vogue.*

Shopping in Peking is an adventure full of pleasant surprises. In fact, we never have bought so much anywhere in such a short time.

Several factors enhance the joys of shopping in Peking. As a foreigner, you receive special attention: You are granted absolute freedom of the shop; you examine every object at your leisure; you pry into closed drawers; and whenever you call for an explanation of an object, you get full details including information about unobserved and indetectable flaws it may have. Every price is marked and these marks on old objects indicate just how old they are. A red seal fixed on antiques authorizes their export.

Like every great city, Peking has its **Fifth Avenue** or Bond Street, its Third Avenue or Via del Babuino, as well as its Macy's or its Galeries Lafayette. Wang Fu Ching, which means the Emperor's Well Street and which is now called Jen Min Lu, the People's Street, is Peking's Fifth Avenue. Two blocks east of the Forbidden City and one block east of the Peking Hotel, it is lined with large acacia trees and runs for a straight mile bordered by well-appointed shops. The People's Street is always teeming, seven days a week.

As you enter Wang Fu Ching Street from Ch'ang An Avenue, Peking's **Broadway,** on your right you are greeted by Chairman Mao's portrait framed with two inscriptions in large Chinese characters which read: "Long Live the Great Leader" and "Long Live the Great Communist Party." Opposite, behind a wooden enclosure, rises the new wing of the Peking Hotel, destined to be the city's first skyscraper. Exactly as in New York, you see small groups of men watching the construction through wide cracks of the wooden fence. On the left, Chairman Mao's portrait leads to a series of pictures enclosed in glass windows which announce the current political, artistic, and other events of the week. Basketballers from the U.S. were in town the day I passed by. A huge three-story building next door houses Peking's **largest bookstore,** which I always found crowded with young people; they patronized mostly the second floor where the scientific books were sold. Often the section on traditional Chinese medicine attracted me because I could examine books with pictures of herbs used for medicinal purposes and regret my lack of Chinese. I was surprised to find it crowded with Chinese—young men and women—because I had been told that the new generation preferred "European" medicine.

Across the street a string of two-story buildings housed **a fine arts store, a photographers' shop, and a ready-made clothes store.** All, including the bookstore, had windows displaying their wares; these were functional but had varying designs showing a discreet pretense to artistry. Store after store has gradually broken with the general practice of non-display, replacing the drab grey curtains that used to hang at the windows with colorful arrays of their goods. In the fine-arts store, some scrolls by modern craftsmen of leopards and mountain scenery in imitation of traditional Chinese painting were interesting. In the photographers' shop, they told us that color film was not available, but they carried all kinds of black-and-white film which they also developed.

The best-known ready-made clothes store was as crowded as Alexander's with just three sections: coats, shirts, and trousers. Women's and men's wares were traded on the same counter. The coat section, confined to navy, dark brown, and grey, looked very colorless. Men's shirts were either blue or white and non-press/nylon-and-cotton blends which cost 5.50 Yuan (1 Yuan equals 52 cents) and appeared to be selling very fast. Women's skirts in colorful prints were tagged at 8.55 Yuan and colorful blouses at 5.65 Yuan. Women's jackets including some in bright colors sold for 13 Yuan. In the blouse department, a queue had formed. Indeed, hot days had brought to the streets new colors in women's clothes.

A radio shop, a pharmacy, and a store for handicrafts occupied the next three two-story buildings. The Red Flag, a new transistor radio manufactured in Shanghai and selling at prices between 30 and 90 Yuan, was the best and the most popular buy.

In the handicrafts shop there were various red lacquer vases, rectangular and round boxes with carvings of Chinese scenery which we had seen occasionally in antique shops in New York. A rectangular cigarette box, double the size of a cigarette pack, sold reasonably for 44 Yuan.

The Seal Shop on Wang Fu Ching is characteristically Chinese; here you can have your seal—or "chop"—engraved in Chinese characters on a rectangular or circular stone, agate or jade, four to six inches high and decorated on top with monkeys, lions, dogs, or a bearded old Chinaman. The price varies between 10 and 300 Yuan depending on the quality of the stone and the nature of the decoration. The decorations on top of the new seals are imitations of the old for which there is a special shop in the antique quarter at Liu Li Ch'ang—worth a visit.

A few stores beyond the Seal Shop one reaches Peking's famed **Pai Huo Ta Lou—The Great Store.** You walk through a square where diplomatic cars and taxicabs park and you face a four-story red-brick building. When you enter, you have a feeling of Uniprix in Paris or UPIM in Rome. Toiletries, stationery, and sweets occupy the first row. Crockery is next, followed by kitchen utensils—always crowded and I always feel embarrassed because the crowd immediately parts to give precedence to the guest.

Marble stairs lead to the second floor which carries household goods, underwear, shirts and blouses, sports goods, and musical instruments. Fabrics take the greater part of the third floor. Apparently, in China people prefer to buy fabric and make their own clothes or have them made. The tailor charges 2 Yuan for a blouse and 4 Yuan for trousers.

Foreigners roam freely around Peking and can shop anywhere they please, but **the best buys** are located in special shops reserved for them. "Yu Yi Shang Tien"—The Friendship Shop—is the department store where the diplomatic colony and foreign visitors can meet most of their needs. Located at the east end of Ch'ang An Avenue (Peking's Broadway), it is distinguished by the cluster of cars in front of it, an unusual sight in this city where the bicycle is king. The corridor to your right leads to the flower shop and to the food department where most of the diplomatic colony, for no other reason than convenience, shop—actually Peking is served abundantly by multiple food markets where you always find fresh fish and vegetables, meat, and other daily necessities. On the left of the entrance, the expanse of the first floor is stocked with native drinks, varieties of tea, canned Chinese food, Chinese black and red caviar—which is very edible—and Chinese ham, highly recommendable. A bottle of Mao T'ai costs 4.30 Yuan; it is a much softer version of aquavit and we like to serve it with coffee as a *digestif*.

Although the attendants do not speak English, they are very charming, helpful, and it is fun to try to get along with them with a few words of English and a few words of your Chinese though they do not understand anyway because you never get the tones right. The second floor is stocked with the best of contemporary Chinese silks—Chinese brocades are among the best buys. On the same floor, I recommend men's pure cashmere sweaters. Sable hats cost 490 Yuan. Wildcat spreads are 95 Yuan.

On the third floor, the variety of table linens ranks—by consensus among the foreign women in Peking—among the very best buys.

(Continued on page 171)

Lip Service



The poets talk about lips that are warm, soft and moist.

Most cosmetic ads talk about lips that are Ravishing Red or Pizzicato Pink.

We think women ought to pay more attention to the poets than to the ads.

That's why Germaine Monteil® created Acti-Vita® Emollient Lipstick. To bring poetic softness and moisture to your lips along with high fashion color and gloss.

Acti-Vita Emollient Lipstick contains emollient vitamins, proteins and moisturizers. It conditions dry lips the same way the other great Acti-Vita treatments condition dry skin. It's especially helpful for lips that have a tendency to parch and crack.

It's such a lovely way to keep your lips in fashion . . . and . . . in condition.

Your Germaine Monteil Beauty Consultant has a world of professional lip service to give you. How to choose the right shade of lipstick. How to make lip makeup go on smoother and easier. How to make it stay on longer. How to make fluorescent lights flatter your lips. How to make your lips flatter your skin.

Her impressive formal education in cosmetic art and science is . . . yours for the asking. Everyday at fine department and specialty stores.

Ask her about The Beauty Register™ too. That's Germaine Monteil's way of giving you special samples of our fine cosmetics on a regular basis.

Sign up when you drop in . . . for lip service.

Germaine Monteil



DRIVE A CASSINI ORIGINAL.

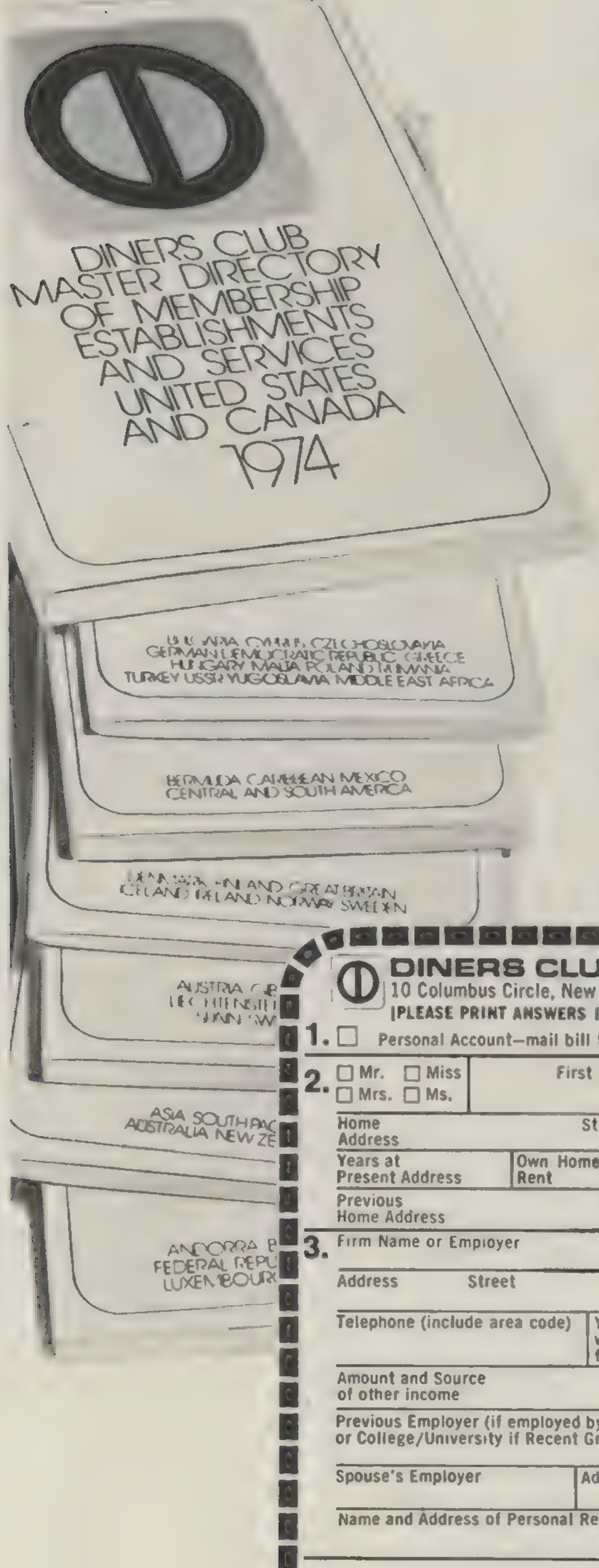
AMC asked Oleg Cassini to create a new car interior from a fashion point of view. He created the interior for the Cassini Matador, America's sportiest new mid-size car.

A limited edition coupe. Elegantly outfitted with plush black upholstery and accents of copper everywhere. The 24 oz. ultra-deep carpeting is copper colored,. as are the dial clusters, hood stripe, rub rail inserts and grille. Even the wheel covers are accented copper. As a finishing touch, Mr. Cassini has placed his family crest on the car. And AMC has given Matador the exclusive Buyer Protection Plan.

We invite you to examine this beautiful creation. **AMC MATADOR**

The fact is, over 75,000 more establishments honor Diners Club than American Express.

(Carte Blanche is a distant third.)



Diners Club exists for one reason and one reason only: to serve people who get around a lot.

That's why our card is honored throughout the United States, where we originated the travel and entertainment credit card.

And why, in Europe, you'll find us at 30% more places than American Express.

In Latin America, Asia and Africa, at more than three times as many.

The fact is, around the world, Diners Club has over 75,000* more member establishments than American Express. (Carte Blanche is a distant third.)

When you travel, those 75,000 more places can mean a lot to you:

A charming out-of-the-way hotel that doesn't honor the other credit cards.

A locally recommended restaurant in a town you just "discovered."

A shop where they sell the kinds of things you just can't get at home.

In fact, if you only have the other leading travel and entertainment credit card, it's like having *no card at all in 75,000 places.*

Including some of the most elegant.

For example, *Guide Michelin,* the world's most renowned restaurant guide, bestows its highest rating—three stars—on just sixteen restaurants in all of France. Of these, eleven honor Diners Club (eight of them exclusively) while only three honor American Express (none exclusively).

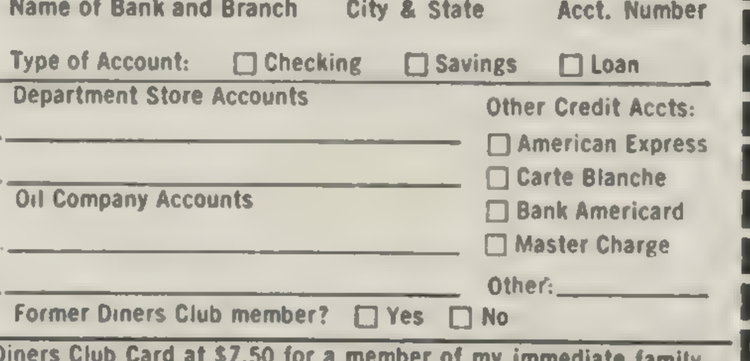
Because Diners Club is honored at so many more places, we do have to be a little more cautious than some of our competitors.

That means we often have to swallow hard and turn down applications they would gladly accept.

But, if you qualify, you'll find the rewards of Diners Club membership to be substantial indeed. Even if you already have another credit card.

Mail the application and see for yourself.

DINERS CLUB
Executive service is our business



*Figures based on direct comparison of latest published Diners Club and American Express directories.

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[PLEASE PRINT ANSWERS TO ALL QUESTIONS]

FOR OFFICE USE ONLY

1. ☐ Personal Account—mail bill to residence ☐ Personal Account—mail bill to office ☐ Company Account—mail bill to office

2. ☐ Mr. ☐ Miss ☐ Mrs. ☐ Ms. | First Name | Middle | Last | Date of Birth Month Day Year | Spouse (first name)
Home Address | Street | City | State | ZIP Code
Years at Present Address | Own Home ☐ Rent ☐ | Telephone (include area code) | Number of Dependent Children | Social Security Number
Previous Home Address | Street | City | State | ZIP Code | Years there

3. Firm Name or Employer | Nature of Business | Position
Address | Street | City | State | ZIP Code
Telephone (include area code) | Years with firm | Annual Earnings $ | NOTE: If annual earnings are less than $10,000 indicate source of other income below
Amount and Source of other income
Previous Employer (if employed by above less than 3 years) or College/University if Recent Graduate | Yrs. with firm or yr. graduated
Spouse's Employer | Address | Position | Annual Earnings
Name and Address of Personal Reference (not living with you)

4. Name of Bank and Branch | City & State | Acct. Number
Type of Account: ☐ Checking ☐ Savings ☐ Loan
Name of Bank and Branch | City & State | Acct. Number
Type of Account: ☐ Checking ☐ Savings ☐ Loan
Department Store Accounts
1.
2.
Oil Company Accounts
1.
2.
Other Credit Accts:
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☐ Carte Blanche
☐ Bank Americard
☐ Master Charge
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Former Diners Club member? ☐ Yes ☐ No

5. $17 FEE: covers 12 months' membership from date card is issued at $15 plus 1 year's subscription to Signature, the Diners Club Magazine, at $2. Subscription optional. Indicate choice below. Do **NOT** enclose check—we will bill you later.
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Applicant authorizes exchange of credit information, the issuance of credit cards as indicated and renewal and replacement thereof. Applicant agrees that each cardholder assumes joint and several responsibility for all charges with company applicant, if Company Account, or with primary applicant if Personal Account.

Send me an additional Diners Club Card at $7.50 for a member of my immediate family.
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Please send me____forms for additional cards for members of my firm/family.

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FROM THE BERNARDO COLLECTION $13 TO $50 AT BONWIT TELLER, NEW YORK; BONWIT TELLER, BOSTON; WOODWARD & LOTHROP, WASH. D.C.; JORDAN MARSH, MIAMI; YARINGS, AUSTIN; SAKOWITZ, HOUSTON AND SCOTTSDALE, ARIZONA; BULLOCK'S, NO. CALIFORNIA; BULLOCK'S, SO. CALIFORNIA. AT OTHER FINE STORES OR WRITE BERNARDO, EMPIRE STATE BUILDING, NEW YORK.



BERNARDO

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Cleveland

Rive Gauche. More a mood than a way of dressing. Unmistakably French. And Yves Saint Laurent's private window on the world. The very spirit of the Left Bank, captured in kinetic clothing for women with a delicious sense of themselves. As a supple, shoulder-baring silk jersey blouse and airy rayon georgette big-skirt blooming with marguerites. Young Designer, Third Floor, Downtown, Cleveland, Ohio.



By Maria Elise Crummere

From February 1 through February 28

VOGUE Horoscope

If you were born when the Sun was in Aquarius:

Your supreme spontaneity comes from your lightning-flash perceptions; you arrive at the heart of the matter instantly. Your ruler, Uranus, in Libra until November 21 indicates the importance of relying on partners now to further your goals. From January 8 to April 18, organize basic programs; these will endure and prosper. Jupiter—good luck—in your sign until March 7 will provide many opportunities and a successful love life.

Aries March 21–April 19

Love: You can be a loyal lover, but sometimes you are shy in expressing yourself. With your ruler, Mars, still in bovine Taurus, you will hold back: love will have to come to find you during this period.

Work: You are not attracting the cooperation you need from business associates; this situation will leave you frustrated until new moon, the 22nd, when things turn your way.

Health: Yours is the sign baffled by delay—then you imagine that you are not well. Not so: you are in fine condition.

Taurus April 20–May 20

Love: You brood and fret when you are out of love. Now, your ruler, Venus, in restrictive Capricorn shows someone withholding love from you. Love will return at month's end.

Work: Do not trust the new, now. Stay with what you know to be sound in financial dealings, and depend upon old reliable sources to support your program in your work.

Health: If you try to force your luck, you will raise physical tensions. Deal with events as they come without trying to change them to keep yourself healthy at this time.

Gemini May 21–June 21

Love: When the love scene slows down, you can turn to your varied hobbies. Concentrate on these activities now; one of your private dreams will keep you enthralled.

Work: Your regular work may seem to be oddly held up after the full moon on February 6, when your ruler, Mercury, retrogrades—stands still. You must be patient, for without the help of Mercury, satisfactions will lag in your life.

Health: Uncertainty has a devastating effect on you; you fume and feel unwell. This is a nervous reaction; your health is good.

Cancer June 22–July 22

Love: You are in an ideal state when someone needs you; but, for the moment, everyone seems to be "off." The Air signs are in power now; love will be restored at new moon, the 22nd.

Work: The full moon on February 6 focuses attention on finances. Use the time until then to balance your books and to organize the accounting of money owed to you and by you.

Health: The new moon on February 22 in a Water sign, Pisces, puts love, work, and health all back into a satisfactory state; this should have a very positive effect on your health.

Leo July 23–August 22

Love: Your commanding nature is capable of running things; but now the control is in the hands of your partner, and you must be the follower. Take orders!

Work: Now that Jupiter (benefits) is in your house of partners, whatever you want from others can be had by asking pleasantly. Win what you want through kindness.

Health: Your will to win is strong; when you feel that others control you, you feel put off and unwell. Learn to relax and to enjoy dependence for your health's sake.

(Continued on page 58)


'Start to finish...it's all at your
Elizabeth Arden Salon
MIAMI BEACH/SURFSIDE NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON WASHINGTON, D

Virgo August 23–September 22

Love: You are so used to working that you think you should work for love. Now, with your ruler, Mercury, in Pisces, your marriage house, let lovers communicate with you.

Work: Though you insist on being efficient, at mid-month when your ruler, Mercury, stops moving, the wheels of communication will slow. Just do what has to be done—no more.

Health: At new moon, the 22nd, you will be impatient for action, with nerves all aflutter. Don't worry: you are not having a lapse in health, just a moment of disquiet.

Libra September 23–October 23

Love: Your nature, ruled by Venus, wishes to beguile. Now, with your ruler in restrictive Capricorn and at an angle to Uranus (the separative planet), you may temporarily estrange someone you love by seeming overly confident.

Work: The full moon, February 6, may bring a sudden change in your working routine. This change suits you; and you reorganize your career in a new direction at new moon, the 22nd.

Health: Anxiety and change make you restless and tax your health. You will bloom again after the new moon on February 22.

Scorpio October 24–November 21

Love: In an extremity, you can overindulge. Your ruler, Mars, now in comfort-loving Taurus and at an angle against Jupiter shows extravagance that can cause a loss of love.

Work: Exactly on February 20 you should take advantage of a unique financial opportunity that contains the possibility of providing security for you that can last far into the future.

Health: A time of peace seems to overwhelm you and to cause an excessive desire to go on a pleasure-seeking spree. Don't overdo things in a way that would harm your health.

Sagittarius November 22–December 21

Love: Even in love, your intellectual curiosity prevails. Now, with your ruler, Jupiter, in Aquarius (friendship), you may become so involved with a new friend that you think it's love!

Work: Turn your attention to promoting a new friend who is a member of an old and influential organization. Join forces at new moon, February 22, under the influence of a beautiful trine.

Health: While your own ruler, Jupiter, is in a trine state to Uranus (progress) and Saturn (security), your plans and your health should both be progressing excellently.

Capricorn December 22–January 19

Love: Your serious and sober mien can make love progress slowly. With Venus (love planet) in your sign now, you are eligible for love and could be socially popular.

Work: This is an excellent time for you to blaze a new trail in the financial realm. With Jupiter (good fortune) in your money house, you could invest on your own and win.

Health: Your desire to expand and to push a new idea should be put into effect a week after full moon (the 6th); this would give you a physical lift, improve your health. Try it.

Aquarius January 20–February 18

Love: Love does not run smoothly for those born with the Sun in Aquarius: that would be too dull. Now, Jupiter in your sign attracts more love than even you can handle easily.

Work: As long as Jupiter remains in your own sign, you can take advantage of the situation to gamble, venture, invest with excellent prospects for financial success.

Health: You may feel restless enough to want to take a trip. This would be a good idea; getting away from your usual routine and enjoying another scene would make you feel healthier.

Pisces February 19–March 20

Love: You are not easy to please in love. You should let your secret hobby be your love now; because you will have to wait a little longer for the real thing.

Work: Make plans behind the scenes now; for very soon, when Jupiter enters your birth sign, you will be expected to make your big move in the business world.

Health: You thrive on secrets. Now, while you are plotting your course for important programs, your optimism will soar—and, not surprisingly, so will your health.



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VOGUE BEAUTY CHECKOUT

Beauty-Saving

Saving up on beauty can mean watts, dollars, scents, new pleasures, and some old ones

We were hardly surprised to hear that some of the biggest names in beauty may keep their fragrant Christmas candles in our lives year 'round. As energy consciousness becomes part of our lives, more of us are rediscovering the pleasures of candle-power, now gone far beyond dinner-light flattery. One fair-haired friend is even taking her baths by candlelight, says they're more relaxing that way. Just make sure to park candles safely on shelf or tile floor before leaning back into fragrant bubbles. . . . Now, she can even match scents—a Muguet des Bois bath, **Coty's Muguet des Bois candle** burning bright . . . or the fresh-sliced scent of **Village's Orange Peel Bubbling Bath Oil** under the burning influence of **Orange Clear Candle Pillar.** . . . If, after such a bath, great fluffs of powder seem only *au naturel*, apply the rule of size: buy powder—buy everything you can in quantity. It is the easiest, oldest way in the world to save. And it saves energy, too, because it takes less fuel to produce, package, and ship one big thing than sixteen smaller ones. (A big case in point: more than half a pound of **Kiku Luxury Bath Powder** in a giant yellow orb with a giant yellow puff for $6—ounce for ounce, its smallest price. For other big buys, see the box *below*.)

Doubling up

When you buy big, you save in other ways, too: fewer trips mean less fuel and time spent running around. Do two (or twenty) things per trip, and you save that much more. A perfect example is the two-fers deal at **Dance 'N Shape,** 155 E. 55th St., N.Y.C., where exercise classes are now running back-to-back with pro-taught backgammon lessons, so you can get out of the shower and right into a game—good-times-manship even if you lose. Other double-timing goes on just a few blocks west at **Happy Body,** 18 W. 55th St. On the theory that the best time of all is the time you save for someone else, Naja Cori is now teaching "Couples" classes, so you and your man can work out together.

At-home exercisers in need of extra inspiration (is there anyone who isn't?) may get it this year from the utility companies, who want us to save fuel by turning down thermostats: a slightly cool room may be all the inspiration you need to exercise. . . . Another beauty warm-up: try placing a container of water on the radiator —extra humidity in the air makes less heat seem like more, is better for your skin, providing the moisture that dry heat takes away.

Makeup figures, too

Even your basic makeup kit can be made into a saving case. Look for specials—one worth waiting for is **Dorothy Gray**'s new savings plan: in March, the entire **Satura Moisture** collection will be almost half price all around. . . . Make comparisons when you makeup shop, too, just the way you would in the grocery; check ounces and product types, as well as prices and quality . . . you may find some surprises. For instance, if you've been dying for the **Extraordinary Gel Lipstick** (by **Charles Revson for Ultima II),** but can't figure spending $5.50 for it, check the other figures. You get more super-shine gel in the case than when you buy lipstick in a tube. Because it *is* a gel and not a wax-based stick, it tends to go farther, last longer . . . *and* there's no waste: its own brush licks out every last gleam.

Another source for makeup savings are those impressively formulated products that do the work of two or more, such as **Estée Lauder's Country Mist Liquid Makeup** (they call it "colored moisture")—it's foundation, moisture, color, all at once. Double-duty, too, comes from **Scandia**'s new eye wrap-up, Shadoliner—two tones to a case, to use wet for liner, dry for shadowing, or vice versa. It's part of Scandia's new, smashy **Integra** group.

Saving Scents

Many, many fragrances come in those luxurious (read "economical") giant sizes, worth every cent if you can ante up the cash. A golden quart of **Chanel No. 5** comes to $400; the same thirty-two ounces bought separately are $35 apiece, or $250 for the sixteen-ounce size. And **Cabochard,** which regularly sells for $38 an ounce, also regularly sells for $25 an ounce when bought by the four-ounce bottle. *Caveat:* Keep big bottles in cool dark places to keep the scent fresh.

The least wasteful way to have perfume?—in its solid state. It can't evaporate, won't break, doesn't spill.

—VALORIE WEAVER

NANCY MORAN

The biggest way to save is to buy big. Examples, left to right: *Fabergé's big Brut—25.6 ounces for $25—and Brut, Jr., just 1.5 ounces for $3.75; the big and little of Eau de Arpege—$2.25 an ounce for a 2-ounce bottle, or just $1.20 an ounce for the big 32-ouncer; Revlon's Natural Herb CreamGel Cleanser—it only comes in one gigantic saving size ($2.45); Imperial Formula Body Oil Lotion—a 32-ounce $10 bottle equals four 8-ounce bottles for a total $14; Bonne Bell's biggest buy—the pump-up gallon of Ten-O-Six, $30—giant savings over the $1.95 4-ounce size.*

Candle-power, left to right: *Floris's china cache, Lily of the Valley flickering inside; the scent of Lubin in a brassy-cased pillar; Max Factor's apothecary jar of blue Aquarius; Estée Lauder's Youth Dew, in accordion-candle squares; a pot of Sweet Earth, Coty's 60-hour candle chips; Rigaud's precious scented light.*

"If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *you're crazy!*"

Mrs. Faye C. Haynie
Madisonville, Kentucky

If you have a natural love for attractive homes, why don't *you* become an interior decorator? Here's how one woman made her dream of a wonderful career come true.

It seems only yesterday that Mrs. Faye Haynie of Madisonville, Kentucky was working in a job she didn't like . . . as a million other women do.

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How did Mrs. Haynie accomplish this miracle?

One day she answered an advertisement of LaSalle Extension University, a correspondence insitution, describing the attractions of a career in interior decorating.

When she realized how much fun it could be to learn decorating in her spare time at home, she decided to enroll. That was the beginning of a whole new life for her, and one of the reasons for her happiness today.

LaSalle training has helped many other women become successful decorators. LaSalle could help you do it, too. Why don't *you* send for the booklet offered below?

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Your hours will be spent shopping for the unusual. In glamorous showrooms, antique shops and galleries. Selecting whatever is lovely and unique . . . in fabrics, furniture, and accessories. Applying your "decorator's touch" to beautify a home, a suite of offices, a hotel or apartment house lobby. Whatever your assignment, *you'll be well paid for it.*

You'll enjoy the freedom of not being tied down to a set routine. Or 9 to 5 office grind. You can often choose to work full or part time.

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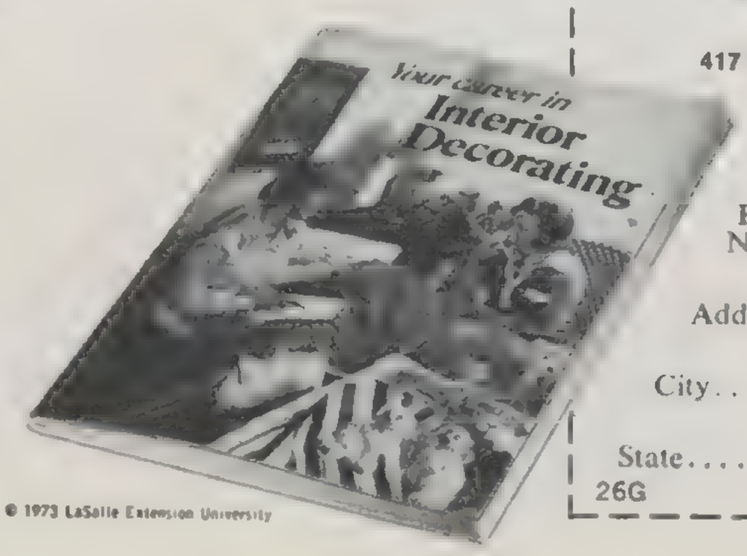
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Baths for beauty, baths for health

Why some of America's busiest, most successful women love baths, not showers: "I can really put myself back together"

Maybe there's no single, sure-fire remedy that can straighten out all the ills of mind, body, and spirit. But a nice, hot bath comes awfully close. . . . Especially when, to the basic ingredient—lovely hot steamy water—you add other health-and-beauty-giving elixirs: fragrant oils, herbs, gels, milks, salts, bubbles, foams. If you're a real bath buff—and feel like trying a few variations on the water theme—you can bathe in mud, oxygen, paraffin wax, vitamins, minerals, or steaming-hot sand, if you're so inclined. . . . **Baths in tule root mud**—tules are reeds or rushes—are a star attraction at Murrieta Hot Springs, in California. The mud, naturally heated by underground springs, is said to draw out poisons and impurities, help ward off arthritis.

At the Grand Hotel Beau-Rivage at Interlaken, Switzerland, **oxygen baths** are the great pepper-uppers. Pure oxygen is pumped into a whirlpool bath, so a mix of oxygen and water swirls briskly around you, the oxygen suffusing your skin, revitalizing your system. . . . The Ardena **paraffin wax bath** is a famous drawing-card at Elizabeth Arden's Maine Chance in Arizona, and at the Arden salon in New York (either way, you need a medical O.K. first). You lie for half an hour encased up to the neck in melted wax, to which various oils have been added; while the wax isn't uncomfortably hot, the process does cause profuse sweating. What else it does is to soothe, de-tense muscles, cleanse and purify skin.

At La Costa, in California, you can **bathe in vitamins;** they, plus minerals, are injected into the swirling waters of the "Roman pool." . . . The fact that The Homestead at Hot Springs, Virginia, has **natural mineral baths,** plus an array of other health, beauty, and sports facilities, hardly needs re-stating. The springs



EMANUEL SCHONGUT

gush out of the ground loaded with crunchy-goodness minerals: iron, potassium, lithium. . . . How about a **sand-bath?** For this, you'll have to travel to Ibusuki, on the island of Kyushu, Japan —where the sands beside Kagoshima Bay are heated by underground steam. At low tide, health-seekers are buried up to the neck in hot sand by polite attendants. When the tide turns, they dig everybody up again.

You can bathe in camomile, in Finland; seaweed, in England; peat-moss, in Germany. . . . Or, you can just stay home and enjoy all the delicious health-and-beauty preparations that exist for your own bath—some of the newest, illustrated *above*.

The three at the top are (left to right) Trigère Bath Oil, Trigère Body Powder, and Trigère Bath Soap. As you've probably twigged, they're all by **Pauline Trigère,** the charming Frenchwoman who's a leading New York fashion designer—and a passionate devotee of nice, hot baths. "The bath is my joy and relaxation," she says. "It's where I revive. When I get home, tired and rushed, and have to go out again for the evening, I don't take a B-12 shot—I take a bath." Mme. Trigère's new Bath Oil is highly concentrated, scented with her own perfume—as are the bath powder and the square-cut, celadon-green soap. *Ravissant.* . . . Next in line—and straight from Paris—is Paco Rabanne's new Bath Oil, scented with his deliciously bright, heady **Calandre.** Not shown, the super-mild, hard-milled soap and the dusting powder (in a mirrored box)—these, too, ready to waft Calandre all over your bathroom, and you.

Polly Bergen is another attractive, super-busy woman who shuns speedy showers, loves leisurely lolls in the tub. "It's the one time of day I can really put myself back together," she says. "It's a luxury time . . . I get rid of all the aches and anxieties of the day." Because her skin is dry, Polly pours in her Foaming Milk Bath to soften the water, then "loads up the tub" with her skin-softening oil, Deep Sea Bath Treatment. Both sketched here, both scented with her voice-of-the-turtle fragrance, **Tortue.**

Does bathing in the scent of a rain-washed garden sound glorious to you? Plunge right in, then —because **Aliage, Estée Lauder's** leafy-green fragrance, is now scenting bath soap and powder. The Fragranced Bath Soap (shown, *above*) comes in charming, pear-shaped green cakes; the Bath Powder is pale green, pearly. These new Aliage delights come from another true bath-lover, Estée Lauder—who says, "I always relax in a tub bath. Often I do exercises in the tub, too." ▽


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Fielding's Guide to the Caribbean plus the Bahamas by Jeanne and Harry E. Harman III, 1973 edition, called Romana "This newest and very possibly best entry in the current Caribbean Hotel Grand Prix."

That was before we added Casa de Campo, a second resort hotel at Romana.

Casa de Campo is a series of vacation cottages nestled along the fairways of our now-famous Pete Dye golf course. The guestrooms are all weathered wood and native tile, with huge louvered wooden doors that open to the cool ocean breezes. The place is out of sight.

Before Casa de Campo, Fielding's thought we might be the best new resort in the Caribbean. Fielding's, wait until you see us now.

For rates and information write Casa de Campo, P.O. Box 1329, Vero Beach, Florida 32960.

CASA DE CAMPO
La Romana, Dominican Republic

VOGUE TRAVEL by Despina Messinesi

Finding the Unexpected Florida

The last things you'd expect are found at this palmy coastal spot: privacy, serenity, a place for children

On first arrival, John's Island sends out a warm shock of recognition, it fits so precisely the design of dream places. A finger of land, secluded as an island, this young resort stands north of Palm Beach, insulated from the world, between the Atlantic and the Intracoastal Waterway.

Its special appeal reads like a list of contradictions: privacy and open spaces; luxury and carefree living; classic Georgian exteriors, cozy comforts inside; sports and siestas; a natural preserve with tamed tropical flowers.

Peace, order, and tranquility are the climate and look of John's Island. A team of six bright men who planned the fifteen-hundred-acre development keep an eagle watch on everything: they approve the design of houses and landscaping; operate a building company that works only for the resort; arrange house rentals; and maintain a staff of maids and gardeners for the residents.

Manned twenty-four hours, an octagonal gate house, pretty as a folly, guards the entrance to John's Island. Palms and live oak —with traces of Spanish Moss— tower above the houses. Functional essentials—wires, pipes, cables—are hidden. In the back, houses open on terraces and pools walled in flowering shrubs. Hibiscus trees and bushes, confederate jasmine, day lilies, oleanders, wild impatiens bloom fiercely but tidily.

The centerpiece of John's Island—tree-ed as a Corot canvas—is two superb eighteen-hole championship golf courses carved through a forest of palm and oak with natural waterholes filled with snook and tarpon. (A toss-up, golf or fishing?) Overlooking the eighteenth-hole of the South Course—a green corridor walled in oak—the membership Golf Club, formal and lavish with teak, pine paneling, Indian cottons, is a sunny place for lunch. The Island House and the Beach Club stand on palmetto-covered dunes above a two-and-a-half-mile beach.



Island House on a two-and-a-half-mile span of clean Atlantic beach.

The one hundred rooms at The Island House, pleasant as guestrooms, are in fact used by residents for overflow guests, or may be reserved by nonresidents as they could be at any hotel.

All the rooms, large and double, either facing the sea or the flower-filled patio with heated pool, are crammed with attractive things: fresh flowers; fruit in a peach basket; headboards, sofas, mirror frames, desks, and lamps of rattan; curtains, bedskirt—even the legs—in Indian cotton with white piqué blanket covers; marvelous bath-and-dressing rooms.

A louvered door hides a Pullman kitchen filled with essentials: whistling teakettle; dishes; stainless-steel flatware; electric coffee pot and toaster; spatula for omelettes; pale blue pots; paring knives; and more. The Beach Club linked by an arcaded breezeway to The Island House provides room service.

The Beach Club has the works: six clay tennis courts; pro shop; squash courts; sauna; massage; cabañas; huge pool with an island shooting up palms; snack bar; bar and restaurants—an informal terrace serving croissants at breakfast and lunch to swimmers or a more formal room with brick fireplace, cork walls, and rolling-table service.

The manager of the two clubs —Beach and Golf—with a past at the Eagle Club, a fantastic private club at Gstaad, Switzerland, in addition to bringing with him "fabulous espresso machines" is also responsible for that contagious *joie de vivre* filtering through the clubs, an intangible quality that goes along with good food, the active life, and clean air. John's Island has it all. ▽

What to know before you go

John's Island on State Highway A1A is easy to reach: Melbourne Airport is 40 miles north; Palm Beach Airport, 78 miles south. Three miles away, the town of Vero Beach, small, tidy, no neons, provides essentials: bank, drugstore, book-and-newspaper store; the Ocean Grill in a tangle of South Sea décor serves wonderful fish. For all reservations at John's Island, write: Rental Manager, John's Island, 400 Beach Road, Vero Beach, Florida 32960; telephone: (305) 562-9981. At Island House, rates now to May 1, for a double room—one or two persons—from $38.50 to $60 a day.

For further information about John's Island, write Vogue Travel, Department J, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



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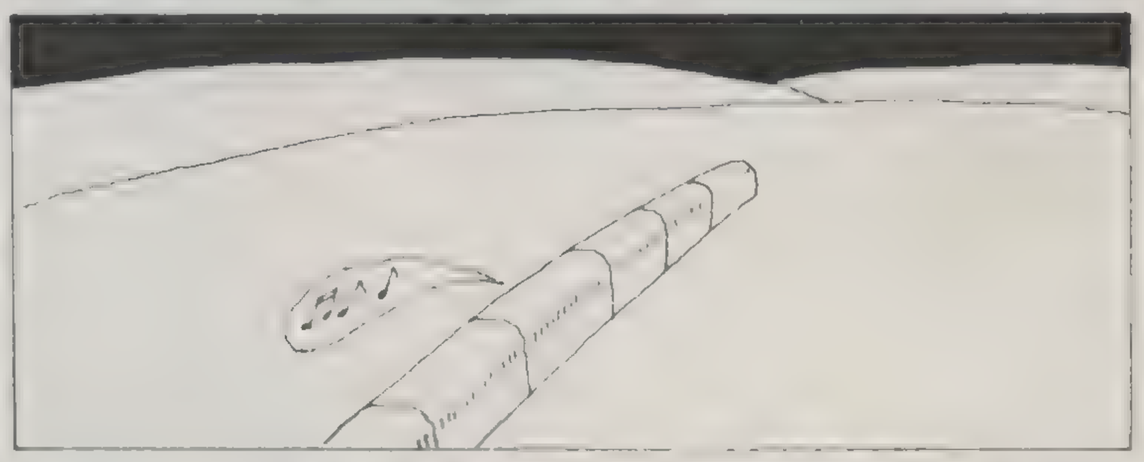
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Save on energy: Montreal by train

Amtrak closes the winter-weekend gap: eat, look, ski—no gas needed



GUY BILLOUT

Just like a big college town, Montreal—with its 2.7 million people—is at its best in winter. A place that's alive with possibilities, a place that's growing and learning, a friendly place, Montreal is a natural target for a winter weekend of pleasure.

And what better way to get there in this Year of the Energy Crisis than by taking Amtrak's overnight train, the Montrealer? The action on board revolves around "Le Pub," a lounge car where the ski-lodge ambience has everybody singing around the piano bar. In the diner, the best meal is breakfast—pancakes, eggs, sausages—while outside the stark winter landscape rolls by.

You arrive midmorning in Montreal, and an underground walk through futuristic shopping arcades leads to two of the city's best hotels: the Queen Elizabeth and the Bonaventure.

A ride on the city's super-quiet, shiny, blue Métro puts you into the twenty-first century. Yet walking along the narrow streets of Old Montreal with grey-stone British Colonial buildings and street signs in French, you realize that this is a city with a past.

Old Montreal, like Montreal itself, is no tourist trap. Many of its buildings are only partially restored, their authenticity clear. The area is a center for local artists, with galleries, pubs, restaurants. A good place to warm up and have lunch without overspending is Le Jocaire on rue St. Paul, serving Alsatian goose with sauerkraut.

Mount Royal Park, on a hill near the center of downtown Montreal, has ice skating, paths for strolling, even skiing—and, from the lookout chalet, a full-circle view of the city.

Montreal has good restaurants. At Chez Bardet, the chef, André Bardet, prepares his specialty: veal in a sauce of cream and sherry with morels. Or try the pasta rolled before your eyes at Da Guiseppe. Orient Express is an actors' and writers' hangout good for a late-evening drink.

Other Montreal possibilities: Place des Arts, Montreal's theater complex, home base for the city's symphony, theater, visiting performers; the Forum, for pro hockey; and Blue Bonnets Raceway, for harness racing: the stands are insulated from winter.

—RICHARD ALLEMAN



Track Facts

The Montrealer leaves New York's Penn Station Friday evening and pulls into Montreal's Gare Centrale the next morning. Weekenders can return Sunday evening and be in New York Monday morning in time for work. Round-trip first-class train accommodations, New York-Montreal, come to $85.30 for each of two persons sharing a bedroom. The round-trip coach fare is $42.

For further information on Montreal and Amtrak, write Vogue Travel, Department W, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.

Lilly follows the sun to Jamaica

Half Moon. Resort par excellence. A hotel and cottage colony nestled along a mile of sunny beach near Montego Bay. The resort clothes seen there: Lilly Pulitzer's nature-inspired prints that seem to echo the lush tropical setting. Swim in your own private pool. Play golf. Or tennis. Sail. Savor the outstanding cuisine. It's all there for the enjoying. And Lilly Pulitzer has the colorful, easygoing fashions for every enjoyable occasion under the Jamaican sun.



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Haiti with a New Beat

Jungle living the way Dorothy Lamour never had it . . . luxe galore



At Habitation Leclerc, two views of a suite wide-open to private patio. Left, *the sunken tub, almost outdoors.* Right, *paired kingsize beds.*

Olivier Coquelin, a friendly, witty Frenchman and crackerjack businessman who is a wizard at creating new attractions—in New York: Le Club, Cheetah, Hippopotamus—that instantly catch on, had this to say about Habitation Leclerc, his new tropical resort on the island of Haiti:

"I love Haiti and have been going there for twenty years. Three hours by jet from New York—200 years ago in time—Habitation Leclerc has a mesmerism, good vibes that get you the moment you arrive. You feel happy there. No willpower whatsoever. Once the residence of Pauline Bonaparte, Napoleon's sister, the 15-acre property is a sunny jungle on the outskirts of, but part of Port-au-Prince, the capital city of Haiti. We pulled down the original Bonaparte buildings and started from scratch, and then we bought all the ruins we could find in Haiti and built the villas with old stones, native mahogany, and furnished them with antiques from New York.

"Habitation Leclerc is a forest—palms, mangrove, banana trees, eucalyptus—everything grows everywhere and the villas are built around the trees. We tried to preserve them and there's even one growing through a bathroom. It sways back and forth in the wind. The villas are wide open and have absolute privacy. Each two share a pool. You have your own butler and two maids. You ring a bell and can have anything you want to eat or drink twenty-four hours a day. In the villas, bathrooms are separate, but the gimmick in the suites is to have everything exposed.

"The climate in Haiti is fantastic, never higher than 80 degrees and at night you sleep under a blanket. No air conditioning, we use old-fashioned ceiling fans.

"I have two French chefs, a two-star chef from St. Vallier, just above Cannes, and I was also lucky to get Bruno Lanlard who used to be chef of New York's La Caravelle and then of Le Poulailler. Lanlard married a Haitian who gave him an ultimatum: staying married and returning to Haiti or staying in New York without her. So, I have the two best chefs—almost—in the Caribbean.

"I don't consider Haiti an island. It's a country. Haiti has been independent for over 200 years and has its own culture, folklore, sculptors, and painters. It has (Continued on page 76)

Cool Dressing

In the romantic, woodsy Habitation Leclerc, you go about all day barefoot, in a bikini, with or without sarong. Show lots of glowing skin. Driving into town, the formula is pants or blue jeans, shirts. For dinner, the formula is *laisser-aller*—anything from pants and silk blouses to fragile, thin crêpe de Chine, floating chiffons—all-out seduction. For the Casino, and the other hotels, men need ties and jackets. Bring lots of sun protectors—and why not make points with a parasol?



On January 10, 1975 Queen Elizabeth 2 will sail on her first voyage around the world. 80 days, from $4,800 to $86,240.

On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curaçao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth 2 is magnificent inside and out. She's 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers. And there is a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.

Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers.

The food will be impeccable as well. You will be travelling with three of the world's most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried. And the food will be, in preparation and presentation, some of the best the world has to offer.

Because it is her premiere world cruise and space is limited many of the most desirable staterooms are being reserved. If you would like to reserve space, or if you would like more information, simply call your Travel Agent. Or write Cunard, 555 Fifth Avenue, New York, N.Y. 10017. We'll be happy to send you our brochure.

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LEFT: BLAZER, $45, PANTS, $25, SHIRT, $18. CENTER: CABLE CARDIGAN, $36, PANTS, $26, SHIRT, $22. RIGHT: STRIPE JACKET, $44, MARQUEE PANTS, $19, SHIRT, $16.



PHOTOGRAPHED AT HABITATION LECLERC, ONCE JOSEPHINE BONAPARTE'S PALACE OF PLEASURE.

Jack Winter does it all.

DISCOVER HAITI WITH JACK WINTER AT THE FINE STORES LISTED ON PAGE 76

The American tropical island.

Just off Florida's west coast you'll find an island. A tropical island you can drive to. And a sparkling hotel that fulfills every definition of a great resort.

The place is Marco Island. The resort—the Marco Beach Hotel & Villas. There's not another hotel in sight. Just three miles of uncrowded, unspoiled beach. Tennis and sailing. Two intriguing golf courses. And a welcome, "We're glad you're here" attitude that'll make *you* glad you didn't leave the country, to find your tropical island.

You can fly direct from Miami via Marco Island Airways. Special joint fares available from many major cities.

For reservations or a brochure write Department VOG Marco Island, Florida 33937. Or call Toll Free (800) 237-7509.



Haiti—more a country than an island with its Bonaparte past...its own art





mountains with 6,000- to 8,000-foot-high peaks and the vegetation of the northern countries as well as the tropics: watercress, Brussels sprouts, bananas.

"Away from the villas at the southern end, the restaurant, the clubroom where you play games, and the reception lobby are in the restored Bonaparte mansion. We dine inside and outside—the walls are foliage. We serve buffet luncheons at the huge swimming pool with a 100-foot waterfall. When we were kicked out of Hippopotamus, the New York discothèque on East 54th Street, we brought everything down here and rebuilt it piece by piece. Habitation Leclerc took about seventeen months to build. We are far from saturation, but for now we've finished what we wanted to do. There are two tennis courts where you can play at night, also a beauty salon and barbershop. The masseur Fred Valecca, who goes to the villas, used to be at the Racquet Club in Palm Springs and was for years at St. Moritz, in Capri, and at the Hôtel de Paris in Monte Carlo.

"The first few days at Habitation Leclerc, you absolutely don't want to go outside; you're happy just looking at the trees and the view. But then you get yourself out because there are so many things to see in Haiti. In Port-au-Prince, Le Centre d' Art, a gallery, is filled with hot-colored primitive paintings, and the Episcopal Cathedral of the Holy Trinity has brilliant frescoes done by Haitians. There's a casino, half-a-dozen nightclubs, and each hotel has a special evening. There's always something going on.

"At Cap-Haitien, the Citadelle built by King Henry Christophe, on whom Eugene O'Neill based *The Emperor Jones*, is mammoth, like the Wall of China.

"There are many fantastic places: Sans-Souci, the Versailles of Christophe and his court; Jeremie, a small town with paved streets and 200-year-old houses in superb condition; and beaches—the most beautiful is Jacmel. Now that we made Habitation Leclerc a pole of attraction, everybody comes here at about 6 or 7 o'clock to see what's going on, who's arrived. It is the new meeting place." ▽

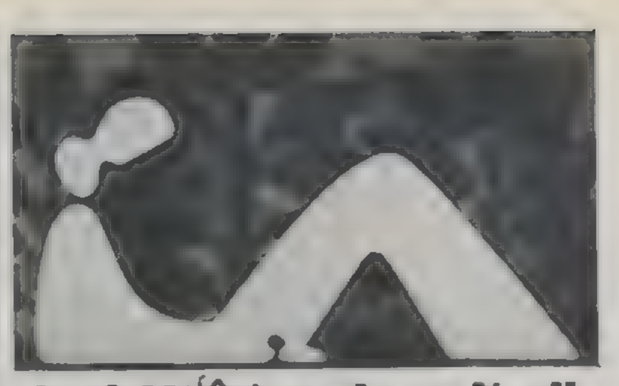
Good to Know

American Airlines' flights to Port-au-Prince are timed for holidays. They take off every day at 10:45 A.M., serve drinks and luncheons during the trip, arrive at 2:12 P.M. By three, passengers can be swimming and sunning. Weekend excursion fares flying on Saturdays, Sundays, and Mondays, about $243 for the round trip in economy class, but only about $209 flying Tuesdays through Fridays; first-class round trip costs about $380 any day of the year.

Now to April 15, American Airlines' creamy package deal for a four-day stay at Habitation Leclerc with three meals, liquor, tips, cars to and from the Haiti airport—this does not include air fare—costs $224 for each of two persons sharing a villa suite staffed by two maids and a butler.

Regular rates at Habitation Leclerc to April 15, $150 a day for two persons covers everything, meals, drinks, tips. Reserve through Robert Reid Associates, hotel representatives, or travel agents.

For further information about Habitation Leclerc, Haiti, and flying American Airlines, write Vogue Travel, Department H, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017



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Robinson's	January 7—11
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DISCOVER THE GOOD LIFE IN HAITI FOR YOURSELF ON AMERICAN AIRLINES.

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In winter your skin is more vulnerable. It's more susceptible to dryness, because it's under constant attack from harsh, cold winds and indoor heat which rob it of moisture.

Dryness is one of your skin's worst enemies. Your skin is primarily protein protected by a natural acid mantle. That acid mantle helps keep it soft and smooth. Remove this protective barrier and your skin can become dry. When your skin becomes dry, you court crow's feet, tiny telltale lines and other nasty signs of the times.

Soap may *feel* good but it isn't necessarily good for you. You have a dilemma. Your face doesn't really feel clean unless you wash it with soap and water. And when you do, your skin can become dry. That's because most soaps are alkaline by nature. This is the exact opposite of your skin, which is slightly acidic by nature. According to science, the naturally healthy state of your skin is between 4.5 and 5.5 pH acidity. Many soaps have an *alkaline* pH of 8.2 to 9.0 which is incompatible with your skin's normal *acidic* state.



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With Amino Pon nonsoap you can wash your face without drying your skin. Amino Pon Beauty Bar is compatible with your skin because it's organic protein and naturally acid-balanced, like your skin. Unlike many soaps, its strawberry scented lather gives you the freshness of soap and water cleansing without dryness. What our nonsoap does contain is wheat (nearly 50%), humectants, emollients and other beneficial ingredients that leave your skin feeling clean, fresh, soft and smooth.

With Amino Pon Lotion you can soften the drying effects of winter. Amino Pon Moisturizing Lotion contains organic protein derivatives and is naturally acid-balanced. Scientifically formulated by Redken Laboratories, Amino Pon Moisturizing Lotion contains emollients and moisturizers that are beneficial to dry skin. Plus collagen protein derivatives. (When your skin begins to look dry, lined and rough, it could be telling you it's being robbed of protein.) Use Amino Pon as a hand and body lotion. Use it lavishly to help protect your skin from the cold, cruel world. Because in winter you need all the protection you can get.

How does Redken know what's good for you? Scientific research. The result is Redken's Scientific Approach to Beauty. And a complete line of organic protein, acid-balanced products that is compatible with the natural state of your hair and skin. Redken products are scientifically formulated to do something good for you. That's why salons use Redken and recommend Amino Pon Nonsoap, Moisturizing Lotion and products like these to their patrons for home use:

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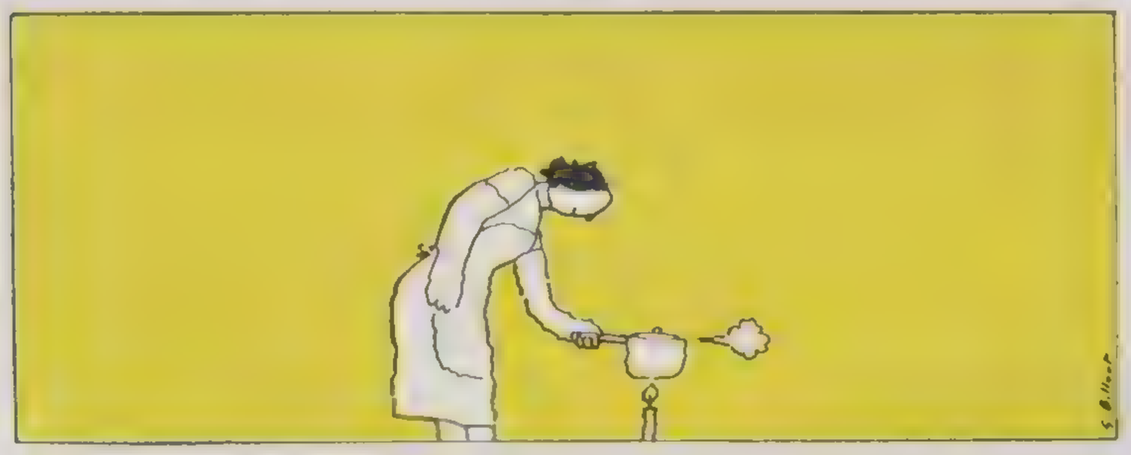
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VOGUE FOOD by Maxime McKendry

Energy-saving in the Kitchen

"Human ingenuity can defy, even glorify, restrictions..."

With householders deep in the energy crisis—the Brown-out, the Black-out, the Cool-out, and the Cop-out ("How can I get to work—school—market, etc. when there's no gas for the car?") . . . what a bit of luck that some of us can still remember how very well we managed in wartime. . . . We may even find ourselves freed in many pleasant ways: no longer slaves to the gods of piped-in energy, we may rediscover our own stores of energy; no longer vassals in constant debt to unnatural ease; no longer spawners of waste, we shall be free to regain a sense of balance between need and self-indulgence. It might be good to feel less pampered—out of the greenhouse, as it were, and into the fields. . . . Human ingenuity can defy, even glorify, restrictions of various sorts as I remember our family in England discovered during the lean days of World War II. My mother and I blossomed as cooks, using scraps of food with as much imagination as if creating a patchwork quilt, necessity heightening the pride of achievement. . . . The glow of the coal stove provided the footlights of our stage, the house was respectfully dark, and our audience rapt and wrapped around us. It was a big hit and a very, very long run.



Power-saving Do's and Don'ts

DO buy a pressure cooker. Learn to use it as versatilely as a Hammond organ. Pressure cookers rarely (if ever) explode: the valve pops up and releases steam if pressure is too high. This can be reduced instantly by putting cooker under the cold-water tap. This means that vegetables can be added later than meat and in the right order of cooking time. *Coq au vin* is better made this way, a French chef once whispered to me.

••••••••••

DON'T open the refrigerator door unnecessarily. Cold escapes, needs power to build up again.

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DO learn to use canned foods, adding fresh raw vegetables and herbs to enhance them. . . . Do remember that uncooked food is colorful. Think color.

••••••••••

DO cook enough for two meals in one operation—to reheat quickly or to eat cold. When selecting recipes, DO think: "Will this taste good cold?"

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DO use polyunsaturated oils, not butter, for cooked foods to be reserved cold—better looks, taste.

••••••••••

DO buy a large round plaque of heavy metal to place over one gas ring. It will conduct the heat sufficiently to cook food in several saucepans placed upon it.

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DO use your hands, your wrists, your body: whip cream by hand . . . squeeze oranges by hand . . . mash and grind in a mortar by hand. . . .

••••••••••

DON'T use the dishwasher until really full, then on short-cycle.

••••••••••

DON'T keep food warming in the oven; cook and eat, or cover and put over pilot flame that produces quite a sneaky amount of heat. Keep soup warm in Thermos flasks.

••••••••••

DO learn to cook in the fireplace.

••••••••••

DO become a fish addict: it takes so little time to cook.

••••••••••

(Continued on page 80)

Jewelry in the golden manner of Monet. From the Alençon Collection. Necklace $35.00. Earrings $12.50. At the finest stores.

Monet©
Master Jeweler

"No longer slaves to piped-in energy, we may rediscover our own—cook with imagination, pride of achievement..."

Ashton Hawkins, Secretary of The Metropolitan Museum of Art, gives, in *A Culinary Collection from The Metropolitan Museum of Art*, this recipe, invented for him by Brooke and Caroline Alexander:

Sliced beef and mayonnaise

1 pound top round of beef
sliced paper thin
(by a kindly butcher)
1 cup mayonnaise
Dijon mustard
Olive oil
Salt and pepper to taste
Chopped parsley
Lemon wedges

Combine the mayonnaise, mustard to taste, olive oil (enough to thin mayonnaise slightly), salt, and pepper; refrigerate. Arrange the slices of meat in one layer on plates. (It is best to do this just before serving, as the meat will dry out and turn brown if exposed to air for any length of time. If prepared in advance, wrap each plate tightly with plastic wrap and refrigerate.) Trickle each serving of meat with several stripes of sauce, sprinkle with parsley, serve with a lemon wedge.

Quiches for several meals

When you are baking a quiche Lorraine, think ahead and make several—with varying flavors. Use up leftovers for this. Remove the quiches that will be eaten another day 10 minutes too soon. Cool. Cover and refrigerate. To reheat, bring to room temperature, then bake 10 minutes.

I have a delightful French cookbook, *Recipes for Difficult Times*, printed during the 1914-18 war. Here is its suggestion for:

Spinach salad

Boil the spinach for only 5 minutes. Do not chop. Drain well and chill. Serve tossed with chopped hard-boiled egg and julienne ham in a dressing of white wine beaten with melted butter, salt, pepper.

Mrs. Boris Chaliapin makes this delicious planked salmon which she and her husband serve instead of smoked salmon:

Fresh salmon fillet

1½ pounds fresh raw salmon,
preferably from tail end,
in one piece
Kosher salt

Remove all bones from fish; place fish, skin side down, on a board. Sprinkle well with salt and cover with another board. Weigh it down with a heavy object (a rock or canned goods) and place in refrigerator overnight. (Place boards inside a large pan to avoid drips in the refrigerator.) To serve, cut fish in thin slices, on the slant, down to the skin. Delicious on firm white buttered bread, accompanied by ice-cold vodka.

Flash-in-the-pan fish

Per serving:
2 tablespoons soybean
or sesame oil
1 teaspoon sesame seeds
1 fillet of flounder, cut into
1- to 2-inch chunks
2-3 large mushrooms, sliced
1 teaspoon capers
2 strips canned sweet
red pimiento
1-2 tablespoons finely
chopped fennel or celery
1 clove garlic, crushed
1 tablespoon chopped dill
Salt to taste (best is Gomasio:
sesame with sea salt, made
by Lima; at health-food stores)
Freshly cracked pepper

Heat oil in pan, sauté sesame seeds and mushrooms. Add fish and all other ingredients except seasoning and dill. Cook, shaking pan, for 3 minutes or until fish is flaky and white. Stir in dill, salt, and pepper. Cover pan, turn off heat. Allow dill flavor to permeate the food for a few minutes before serving. Vegetables should be barely cooked. A bit of diced lox or Nova Scotia smoked salmon added with the dill, and just warmed through, is a luxurious touch. Half a cup of cooked rice per serving will turn this into a very good risotto.



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Doctors Tell You What To Do

Fight for your medical rights . . . add to your iron account . . . don't risk ruining your breasts . . . and be gentle with your stomach—it can hit back

Iron you can bank on

If you use a contraceptive IUD, or intrauterine device, you may need extra iron throughout your reproductive life. So says Dr. Daniel E. Scott of the obstetrics and gynecology department of the University of Texas Medical School in Dallas. Menstrual blood losses are about doubled with the IUD compared with blood losses by women on oral contraceptives, Dr. Scott explained to a press group in a Vitamin Information Bureau Seminar. Iron, needed for red blood, is stored in bone marrow. Dr. Scott found surprising deficiencies even in healthy women whose blood showed no anemia—yet; but bone storage of iron was so low, Dr. Scott reported, that these apparently healthy women could not afford to donate even one unit of blood and were not in good enough condition for a normal pregnancy. Supplemental iron pills are needed as blood insurance, Dr. Scott thinks, by all pregnant women and many nonpregnant ones. Effective forms of iron in pills, Dr. Scott says, are ferrous sulfate, ferrous fumarate, and ferrous gluconate. Amounts range between 20 and 35 milligrams of iron. Don't use sustained-release or long-acting iron pills, he says, as they apparently bypass the upper-intestine absorption site.

Your medical past—who owns it?

In the future, health care may include your right to a personal copy of your complete medical records. Dr. Budd Shenkin and Dr. David Warner at Yale University believe you, as a patient, should have a legal claim to the complete, unchanged medical record your physician keeps on file, which includes your vital statistics, the results of tests and examinations, your signs and symptoms, diagnosed illnesses and injuries, and all treatments, inoculations, and medicines you have received. They think the record should also include all the charges made for medical services and the qualifications and accreditations of your doctors and hospitals. As things are now, patients can rarely see their own medical records, and even physicians have trouble obtaining a full accounting of patients' histories from other doctors. In forty-one states you have to sue to obtain your medical record, and in three states your attorney may obtain it for you.

In *The New England Journal of Medicine,* the Yale team announced their proposal for providing you, as a citizen, with your personal record of consultations and treatment by doctors. If you have your records, should you move or change physicians, the new doctor would have a more accurate account of your physical condition, problems, and treatments in the past; repetition of tests, X-rays, and some medications might be avoided; and vital medical information preserved.

Be smart about breast-building

Don't get silicone "shots" to increase the size of your breasts, warns Dr. Edward H. Kopf, a Las Vegas surgeon. The U.S. Federal government has banned the sale of liquid silicone for this purpose, because many dangerous complications have resulted from breast injections. Entirely legal and much safer are silicone gel implants, which stay put after surgical placement, and don't allow liquid silicone to migrate into body tissues. Dr. Kopf said the breast injections are still all too common; each day he sees two to four new patients with breast cysts, the most frequent complication. Other problems the doctor said could be caused by silicone injections: Infections, tumors, wandering of the fluid into the abdominal cavity, even cases of gangrene.

Is your personality hazardous to your health?

Highly charged, driving, always-in-a-hurry people are more susceptible to heart attacks than those who take life at a slower pace. "Type A personalities" is the tag given by San Francisco cardiologists Dr. Ray H. Rosenman and Dr. Meyer W. Friedman to these jet-powered people. Dr. C. David Jenkins of Boston University has designed a questionnaire that helps doctors to detect those whose high-voltage personalities might be hazardous to health. Other major factors associated with greatly increased heart risk are high blood pressure, high blood-fat levels, smoking, and overweight. Personality type does not *give a clue to the risk of strokes, says Dr. Daniel T. Gianturco at Duke University Medical Center in Durham, North Carolina. Dr. Gianturco says behavioral and emotional stress can menace the vessels of the heart without affecting those of the brain; yet those people who do develop cardiac problems are then more susceptible to strokes. Relax; if you're a striver, strive for serenity.*

Keeping stomach acid in its place

Heartburn, as chronic stomachache sufferers know, is not a heart ailment but a hot, miserable pain in the middle body, caused by backup of acid contents of the stomach into the lower gullet, or esophagus. Normally, a squeezing muscle called a sphincter keeps the stomach acids where they belong; but when the muscle is unable to exert enough pressure, heartburn results. A Navy doctor, Commander Donald O. Castell of the U.S. Naval Hospital in Philadelphia, studies the ways of the muscular barrier that controls the stomach's entrance, as well as those of a gastrointestinal hormone, gastrin, that regulates the muscular pressure of the sphincter. According to Cdr. Castell, high-fat meals are heartburn causers; they lower the esophageal pressure. Caffeine, smoking, and some other substances may also lower the pressure. But antacids are a real help—they stimulate increased sphincter pressure and reduce the stomach's acid level.

The furry patients

Because human beings and animals share so many diseases and medical conditions, physicians and veterinarians are working together toward eradicating the zoonoses—the more than two hundred diseases—including rabies, brucellosis (or undulant fever), anthrax, and tuberculosis—that can be transmitted between men and animals. As an example, said U.S. Department of Agriculture veterinarian Dr. James D. Roswurm, tuberculosis can be eliminated completely, "but we can't cure or eliminate infection in one or two species and ignore all others." Dr. Roswurm suggests that when physicians diagnose tuberculosis in a human patient, they should have the patient's household pets checked, too. Likewise, veterinarians who find tuberculosis in domestic animals and livestock should alert any people exposed to the tubercular animals.



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Ingenue

Ingenue long gown and coat in easy-care nylon crepe tricot with accents of delicate embroidery. Here in limelite, also bluette and party pink. The gown about $13., the coat about $18.

For the woman you are



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VOGUE'S TIP-OFFS

upfront

WHAT TO SEE, READ, LISTEN TO, AND WATCH FOR

books



The Case of Mary Bell: *A Portrait of a Child Who Murdered,* by Gitta Sereny (McGraw-Hill). This is no Perry Mason, Miss Marple, or Lord Peter Wimsey murder story. It is the true mystery of how two girls, eleven and thirteen, murdered in the summer of 1968 two little boys, three and four years old, separately, within six weeks, at Newcastle-upon-Tyne, England. They came to trial, with the older girl, Norma Bell, judged not guilty and the eleven-year-old, Mary Flora Bell (no relation), convicted of manslaughter but not murder because of diminished responsibility. Ms. Sereny went beyond the court facts to find out more about Mary Bell, who had shown enough signs of needing help to get a grant from a foundation. No one heard. After the murders, Mary and Norma leaked information, wrote misspelled accounts of the murders in their school books and handed them in. They hung around the sites. They talked too much. They giggled too much. They were too helpful.

In the end, the case of Mary Bell rests on the relationship to her mother, for Mary was an unwanted baby of a seventeen-year-old mother, who, by the time Mary was eleven, subjected her to several curious "accidents," once almost dropping her out the window, twice letting the baby swallow adult pills. Although both mother and daughter screamed silently their distress, the ambivalent relationship continues now that Mary has been confined in a special school with her mother visiting her there.

Ms. Sereny tells the facts with understanding, clarity, and a nervous garrulity but no sentimentality. She asks: "When indeed will we be mature enough to accept, for ourselves and our children, that there is no *obligation* to love, there is no *guilt* in not loving. . . ."

—ALLENE TALMEY

Absolutely top-grade writing for children packaged in a new magazine called "Cricket" (which has as senior editor that good-words man who hosted radio's long-ago "Information Please!"—Clifton Fadiman) includes rich rereads, fresh stories, poems, letters from six-to-twelve-year-old subscribers.

art



GUY BILLOUT

"Copies, Replicas and Pastiches" is the provocative title of all types of art—generally classed as "fakes"—being shown in Paris at the Louvre until April 22. The exhibition lets the public in on the historians' distinctions between forgeries, atelier copies, alternate versions (which may both be authentic), and later copies by another master. The show's most famous example: Delacroix's copy of Rubens' "Flight of Lot." **Sculpture Off the Pedestal** proves that mid-size towns in the Midwest may well be the places modern public sculpture will fare best in America. Organized by the ambitious Women's Committee of the Grand Rapids Art Museum, this exhibition of large-scale works by such sculptors as Robert Murray, Clement Meadmore, Mark di Suvero, Michael Hall, John Henry, and Dale Eldred was supported by local industry, which donated materials, and by labor, which donated services and trucking. Similar projects are being considered by towns, such as Peoria, Illinois, that are big enough to have an art public, but small enough to be free of big-city red tape.

Return of the rococo: The *ancien régime* is having an appropriate comeback with the new installation—including a room of carved *boiserie*—of the Wrightsman Rooms at The Metropolitan Museum of Art in New York. Eclipsed by publicity generated by the upgrading of other departments, Decorative Arts has always been one of the Metropolitan's finest collections. And in Washington, D.C., the Marquise de Pompadour's favorite painter, François Boucher, is featured in the first major U.S. exhibition of his drawings, including designs for architectural decorations and book illustrations, along with porcelains, tapestries, and other minor arts as well as paintings influenced by this artist whose frivolous subjects were no measure of the greatness of his technique. From the National Gallery on March 17, the show travels to The Art Institute of Chicago, until May 12.—BARBARA ROSE

Revisit Art Déco at a New York retrospective by Spanish Artist Benito (it was previewed in December Vogue): many of his 1920's-'30's Vogue covers, paintings, and drawings to be seen at The New York Cultural Center, February 5 until March 12. For a typical Benito cover, see page 129.

movies



Cinderella Liberty: The heartwarming story of a sailor's love for a prostitute and her mixed-blood son: Handsome James Caan (a ringer for Jack Nicholson, same acting style), powerfully convincing as the inarticulate sailor; Marsha Mason, terrific as the prostitute who is also, on the side, a pool shark; and her son, Kirk Calloway, pretty sharp without his switchblade knife. If you've outgrown "The Little Match Girl," this should be next on your list.

Alfredo Alfredo: Dustin Hoffman is believable as an Italian; his voice dubbed (there are American titles). He is Alfredo, a bank clerk in a provincial town. He falls for a woman who is conniving and guilt provoking. When he kisses her, she becomes so excited she seems to be on the verge of hysteria. Directed by Pietro Germi, who made *Divorce—Italian Style,* this movie is another satirical comedy that will make you laugh with tears in your eyes.

Serpico: Al Pacino as the romantic, idealistic cop, "a weirdo," who is surprised by the goldbricking, bribe-taking, and callousness of most policemen and plainclothesmen. Based on a true story, the movie does not explain what makes Serpico tick. We sympathize with him as a kind of saint but feel that underneath the cloak of naiveté lies a layer of hate and righteousness. Besides, numbers-running and other gambling, in my opinion, is harmless and should be legal; then the cops wouldn't be tempted to take bribes to let it go on. A lot of poor people buy a lot of hope when they bet the numbers.

—ROSALYN DREXLER

theater



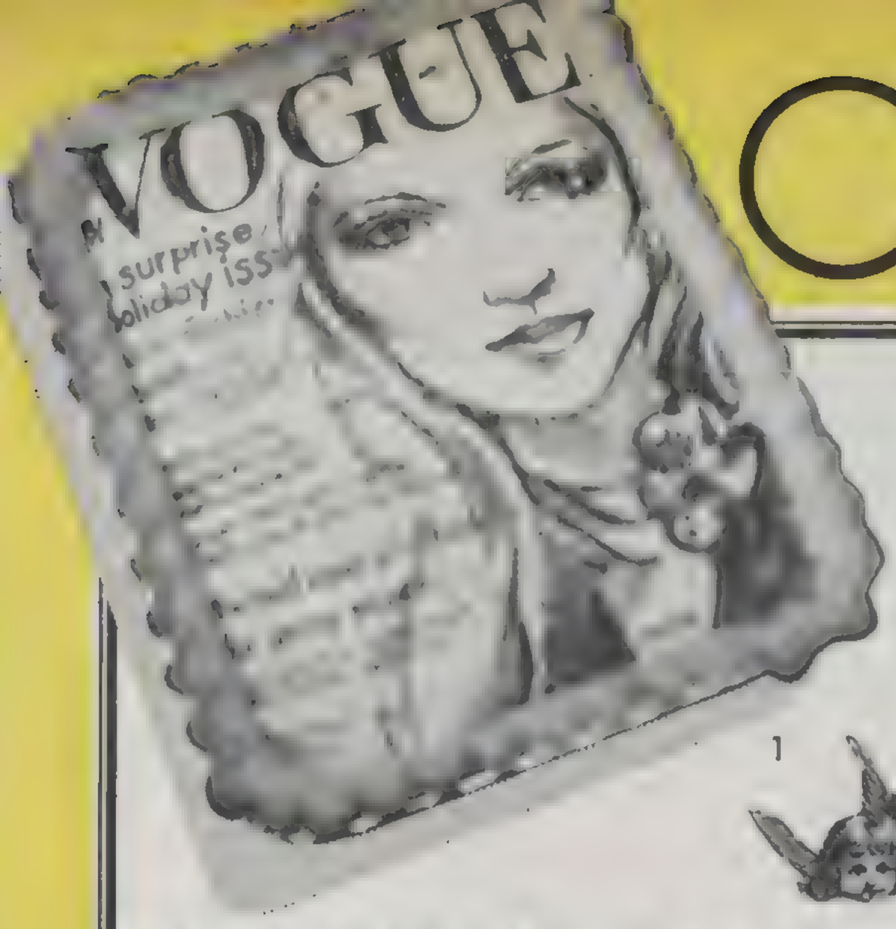
Candide: It is impossible to say where magic will be found: I found it in Brooklyn at The Academy of Music (The Chelsea Theater Center), in a huge gym of a room, when the band struck up all around the hundred or more people who sat fascinated on little tough stools, on high-up hard benches, on the splintery edges of viewing stands—people who swiftly became an enchanted audience deeply involved in Harold Prince's newly created *Candide* (Leonard Bernstein's *Singspiel,* first presented in 1956). This *Candide* is all over the place—but fantastically, joyfully, prodigally imaginative. Example: when the action demands a jungle—presto! magico! thickets of green paper streamers tumble from the ceiling, carnivaling audience, actors, musicians. A trick cow ogles; a brace of bath-matty pink sheep warble sweetly rapturous duets; all of the Candide traditionals rowdy about the Eugene Lee-designed set, singing the Bernstein score as it has never been sung before, merrying the new Hugh Wheeler-out-of-Voltaire book into high laughter, articulating Wilbur-Sondheim-Latouche lyrics as if William Schwenck Gilbert had written them, sporting the louche-pretty Franne Lee costumes as if born to wear them. And all with an air of having been devised by the most worldly children in the world.—LEO LERMAN

Catherine Deneuve for Chanel

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OBSERVATIONS



1

VALENTINES!

It has to do with ROMANCE . . . edges of lace, clouds of perfume, smiles and sybaritic treats of all kinds. . . . There are so many ways to get through February, the month when warm sun-days seem further away than ever. . . .

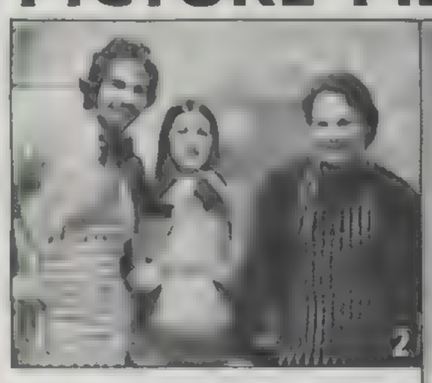


BARBARA BERSELL

EVENINGS

Mary McFadden's three levels of seduction from her new collection at Henri Bendel . . . 4. The coat to wrap (just grazing the knee), shades of toast quilted-cotton batik, $200. Beige raw-silk trousers, $100. 5. Quilted-silk "fencing jacket," $150. 6. Lavender quilted-cotton "Chinese" vest, $150, over black chiffon pants, $100.

PICTURE PIE CO.





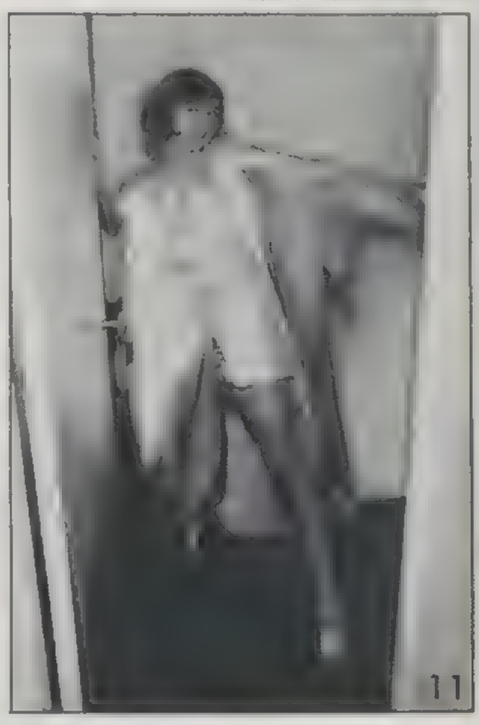
2. Barbara Dulien and illustrators Jim and Jim and their new "Picture Pie Co."! Edible art . . . namely painted pies of fruit (apple, cherry, blueberry) or main dishes (curry, coq au vin, beef stroganoff), from $20 to $50. 1. We're just a bit chauvinistic . . . 3. "Amour" for Valentine's Day. . . . There are birthday pies, holiday pies, pies that say "Good Morning," Raggedy Ann ones for children, portrait pies (you supply the snapshot) . . . and a do-it-at-home kit with recipes, stencils, and edible colors, $4.50. 135 Central Park West, N.Y.C. (Room 9 South. Tel: 595-9750).

ESCAPE!

10. The perfect way to spend February . . . 170-foot, 3-masted sailing ship to cruise the Caribbean, island-stopping for 8 days . . . newly built and luxe right up to its candle-lit dining saloon! $430 per person, or charter it all for $14,980. For information: Hans Christian Andersen, P.O. Box 4421, N.Y.C.



BILL CUNNINGHAM

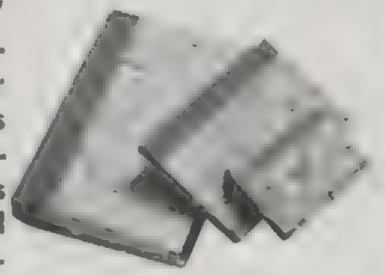


CHARM

11.Patti D'Arbanville and her favorite "boudoir-look" for evening . . . peach crêpe de Chine, écru lace-edged "teddy" and flow of a wrapper designed especially for her by Karl Lagerfeld for "slipping-out" at night. . . .

FOR VOLUPTUARIES





Sensual . . . "L'Heure Bleu" (left) for clouds of perfume! Books (right) for thoughts, tiny treasures . . . exquisitely paper-bound in watered shades of sepias, scarlets, and blues from Giulio Giannini, Florence. $2.50 to $14. At Henri Bendel.

BEPLUMED BEAUTIES

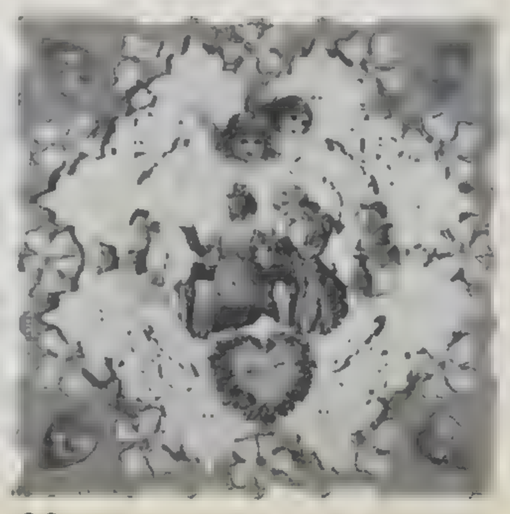
7. Ludmilla Tcherina, 8. Marisa Berenson, 9. Marie-Hélène de Rothschild . . . or there were so many feathers at Versailles we wondered how the birds were doing. . . .



TEAM. SCHOOR-LIAISON

LOVE GIFTS

The Valentine . . . 12. Lacy Victorian découpage of hearts and angels from Brandon Memorabilia, 1 W. 30th St. (Room 202), N.Y.C. Flowers . . . tiny grape hyacinths, violets, and lilies of the valley tied up in moss-green velvet ribbon, wrapped in a brown paper bag, bowed with brown velvet and one violet. From Jean-Jacques Bloos, 1025 Lexington Ave., N.Y.C. Breakfast in bed . . . champagne, croissants, and caviar . . . just the beginning! (Served by a waiter.) $60 for two. Babbington, 400 E. 75th St., N.Y.C.



12

Paganne



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of easygoing Antron* nylon.

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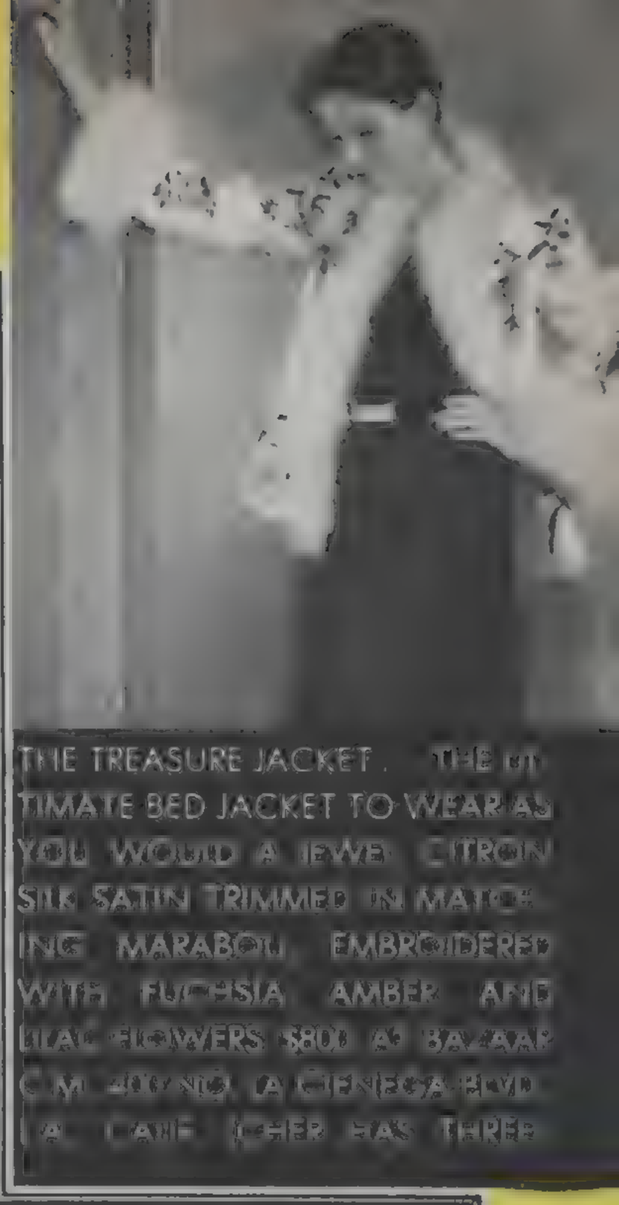
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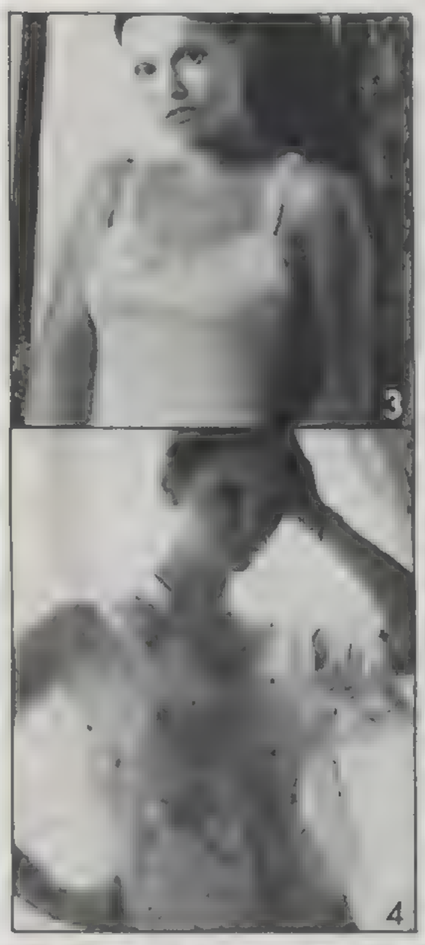
VOGUE BOUTIQUE

FEBRUARY IS BEAUTIFUL!





How to feel exceedingly beautiful . . . from a one-of-a-kind collection of lingerie treasures (from the 'thirties and 'forties when lingerie was extra delicious). . . . 1. Palest peach crêpe de Chine one-piece pyjama edged in écru lace, gently waist-tied at the back . . . made for satin bedcovers and flower-filled rooms . . . a charming way to look for candlelight suppers at home, $30. 2. More delicate . . . the prettiest slip (to collect and treasure!) to peek out of little silk shirts, the surprise of its embroidered scalloped hem to barely show through the slit of a narrow flannel skirt! . . . Peach crêpe de Chine, scalloped and embroidered in peach satin, $30. Both at Bloomingdale's (Lexington Level).



PRETTY!

The message is charm! 3. The perfect camisole, waist long to tuck into trousers. Cream or white nylon amply edged in white lace . . . to peek through the opening of a shirt. The answer to what to wear under almost-see-through voile blouses. By Vassarette; $4. At Bloomingdale's. 4. The gentle blouse . . . pale rose-and-mauve flowered voile, to wear with a lace camisole, silk drawstring trousers. Blouse, $15. Obiko, 3294 Sacramento St., San Francisco.



BARBARA BERSELL

TO BEGUILE. . .

"Kimonos are not only for sleeping. . . ." 5. Flame red, apricot, and geranium silk kimono edged in black, waist-wrapped in black satin ribbon, to wear as a little dinner dress with a sliver of a black satin sandal, $50; Chor Bazaar, 801 Lexington Ave., N.Y.C. 6. The surprise "evening coat" . . . mauve silk kimono washed with flowers of apricot, periwinkle, and mint ($30, Chor Bazaar), to wear as a flow over a white strapless T-shirt ($10, Tric-Trac at Eve Lost Ltd., 956 Lexington Ave.), white linen pyjama, ($10, D.D. Dominick, 220 E. 60 St., N.Y.C.). 7. Barest float for dancing . . . "handkerchief dress" of antique crêpe de Chine scarves flowered mauve, lilac, rose, and lavender. $38 at Bloomingdale's (Lexington Level).



VOLUPTUARIES

8. . . . The most luscious way to look pre-sleep . . . bias gown of cream satin de lys, pale-pink-flowered, thickly edged in cream lace, $110. Matching short marabou-trimmed wrap, $120. 9. Cerulean blue satin de lys and écru lace-edged gown, $80. All by Fernando Sanchez at Saks Fifth Avenue. 10. For dancing by candlelight . . . a web of miles of ruffles of black tulle to the floor, a tiny float of a cream batiste top painted gentian and black. By Zandra Rhodes, $675. To order at Henri Bendel.

BILL CUNNINGHAM



There was a time when knickers were only for old men playing golf.

There was a time when diamonds were only for the old ladies married to them.

A diamond is for now.

De Beers Consolidated Mines

THE NEW YORK SPRING COLLECTIONS: THE NEWS IS how you wear it

Fashion doesn't invent itself—formal/informal, fast/slow, rigid/relaxed, it's how we live that tells us how we're going to look. . . .Therefore: as casual as clothes have been, they are going to be super-casual this spring . . . as soft as they've been, they are going to be softer—softer in how they feel and softer in how they fall on the body. And more subtle in their allure . . . they are not the kinds of clothes you look at on a hanger and see the whole fashion message in a flash. To "see" these clothes, you have to feel them on you . . . you have to put them on and *wear* them. That's where it all comes together—not just the clothes you wear but how you wear them, and where and when and what you wear with them. Which is where we come in . . . with examples throughout this issue . . . and with the Do's and Don'ts below . . .

First of all: **DO understand that there is a basic line to fashion today**—a lean, long, liquid line—and everything takes off from there: a coat can be oversized but it falls lean; a skirt can widen at the hem but when it's not moving, it falls straight; a dress can have the deepest blouson top so that it really slides on the shoulder, but it touches on the hip . . . what's the point of being in fabrics like crêpe de Chine and georgette and the cobwebby new knits if you're not aware of the body underneath?

DO recognize the fine line between lack of clutter and emptiness. There isn't a neckline today that doesn't need something inside—chains; a soft little scarf; an edge of lacy camisole glimpsed under a shirt collar, with a clip on it.

In the same vein: **DON'T put up with skimpy hair**—these clothes need a look of fullness and length at the head.

DON'T feel you have to wear a hat—if you like yourself in a hat, fine. But a small, soft one—nothing too substantial.

DON'T weigh down your look with a heavy shoe. Go for a sandal every time—a slingback for day (two-tone is newest); a high-heeled strippy sandal at night; a medium-heeled sandal for in-between.

DO have one wonderful, seasonless coat that you can wear over everything for day—a raincoat or an unlined coat—and only for day. At night, what you want is a jacket.

DO put some clear bright red in your life—as a coat, a dress, a blouse, a lipstick. In a sea of natural colorings—which go on for spring—red has never looked better.

DON'T go shopping for yesterday's suit—today's is a sweater set! As soft and easy and unconstructed as any sweater you've ever owned, but pulled together as a suit . . . so you can pull it all apart and use the pieces separately.

DO start thinking of it as a blouse; shirt is too hard a word for the soft, sensuous blouse it has become. It can be tied loosely at the neck or it can have a collar—but it isn't propped up on a neckband . . . it just falls open.

DON'T be confused about lengths. What we like best for day (and what we now call short) is just covering the knee. You will also be hearing about the mid-calf length for day; don't listen—it's a pretty way to change your look for an easy evening but out on the street by day, it's our idea of a nowhere length. As for ankle length—meaning just above: for a woman with good ankles (and a sexy little strip of a sandal), it is *the* length at night.

DO go out to a restaurant at night in a short covered dress—the short bare dress is going to feel old-fashioned. And chilly.

DO enjoy the options there are for evening now. A Sunday night movie-and-bistro evening doesn't have to be pants all the time; you will be just as comfortable and attractive in a soft blouse with a knitted cardigan over it, and a mid-calf skirt. It's only a tiny bit different from day—a matter of inches—but enough to turn the corner for you. And for the small, glamorous party at someone's house, where your only clue is that it's going to be "don't dress," there is, at last, something that will do for you what a marvelous pyjama does . . . the same easy seductiveness comes through in a dress that's like a lean, fluid shirt to the ankle. Or in an ankle-length skirt with a crêpe de Chine blouse that you can unbutton all the way . . . and slip a chain of diamonds inside . . . and wrap at the waist and clip with a jewel . . . or maybe use the clip to hold the collar open. Try it one way, the other way . . . another way entirely.

DO remember: fashion now is in how you wear it. And the key word is you; we see a lot of clothes—this one issue was edited down from almost 14,000 pieces—and we do a lot of thinking about how you might use this one, where you would wear that one, when and if—and we offer suggestions. Period. The rest is up to you.

FASHION NOW

Oscar de la Renta's troupe of floating players in billows of chiffon, clouds of crêpe de Chine

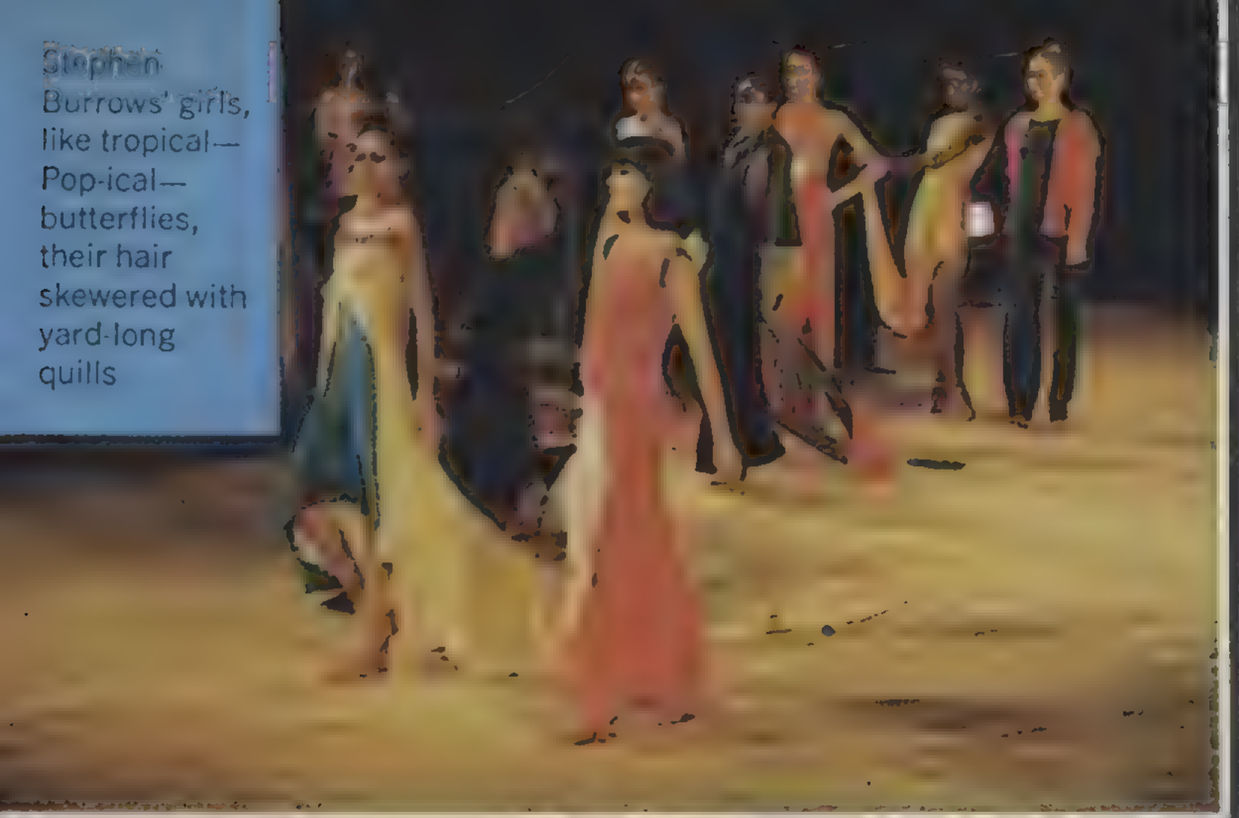
Liza—all in Halston—leads a snappy quintet dressed by (*left to right*): Halston, de la Renta, Burrows, Anne Klein, Blass

The theater at Versailles, a blue-and-gold gem built for Marie Antoinette; its 720 seats a sellout at $235 a ticket

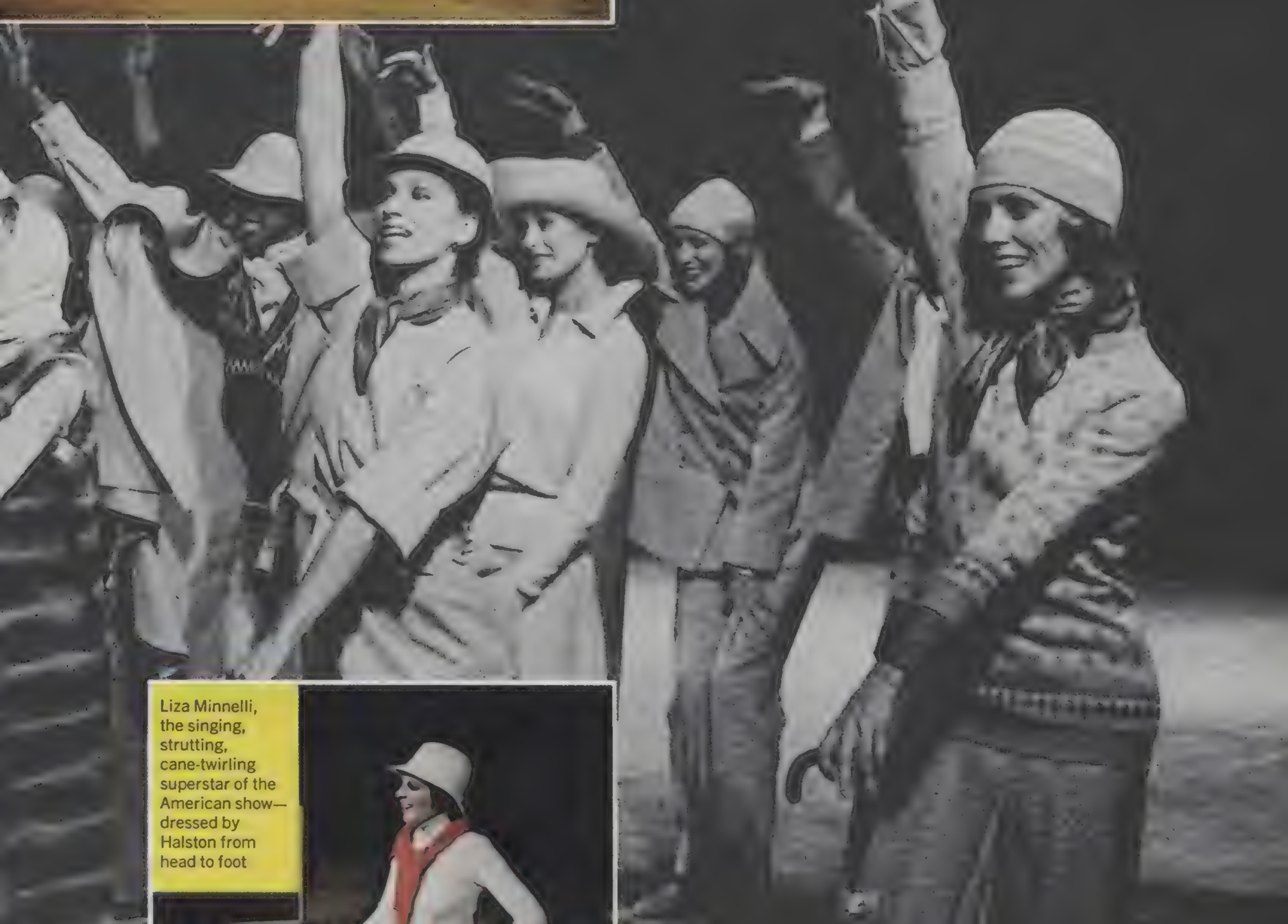
MARK ELLIDGE/SIPA/LIAISON AGENCY

NEW YORK
SPRING
COLLECTIONS

Bonjour, Paris... Bravo, New York



Stephen Burrows' girls, like tropical—Pop-ical—butterflies, their hair skewered with yard-long quills





Liza Minnelli, the singing, strutting, cane-twirling superstar of the American show—dressed by Halston from head to foot

Ah, Versailles . . . the fashion show to end all fashion shows! Five French designers. Five Americans—the first New York designers ever to show in Paris—and they were a *triumph!* With Liza Minnelli leading the way, Kay Thompson directing, and 36 glorious, long legged U.S. models strutting like troupers in this spring fashion from Bill Blass, Stephen Burrows, Halston, Anne Klein, and Oscar de la Renta—the American Look came through in a blaze of new glory. . . . Like the Paris team—Cardin, Marc Bohan of Dior, Givenchy, Saint Laurent, Ungaro—the New York designers had come to help the Versailles Restoration fund. They did that . . . and more. . . . *Above:* Liza and the girls belt out "Bonjour, Paris!" to open the show . . . and send off Vogue's own report on the New York Spring Collections . . . starting next page.

What's new in fashion? What do the top designers believe in...and why?

BILL BLASS takes navy, traditional spring color, and updates it completely. "It's as basic as black but much more flattering to many women," he says. Bill uses navy for day in a sensational tweed sweater set—pullover, three-quarter length cardigan, and straight jersey skirt. For night he likes navy silk georgette—as a skirt with deeply ruffled white blouse, as long romantic dresses, or short and pretty for dinner. He likes navy jersey, too, and does a long bare dress with a jacket that has navy fox at the throat and wrists.

STEPHEN BURROWS is going from success to success. He won a Coty award last year, and now his spring collection is one of the most successful and talked about on Seventh Avenue. Stephen knows his customer—"She is young and she wants sensational and sexy clothes." He mixes textures and fabrics for daytime—puts a shiny chintz raincoat over jersey pants and a cotton batiste striped shirt. Does the most flattering silhouettes—small at the shoulder, widening tiny flared back, blouson and watermelon sleeves. For evening, he continues his sensuous matte jerseys, but his new looks are chiffon dresses with small-shouldered fly-away tops and skirts that swirl in many layers. And there's a floating floral chiffon bedjacket over slinky jersey.

HALSTON's models carried flowers and for the first time in a long while he used flower prints. "The mood of the collection is romantic," he says. "My prints are soft as water colors and my colors are clear and sunny." Halston cuts his chiffon prints into irresistible bare wisps of dresses. For day his big news is in glowing, pretty colors and new shapes in Ultrasuede. The best is the one-seam cocoon that he does as a coat for day, as a jacket for evening.

ANNE KLEIN designs her prettiest and most feminine spring collection in marvelously soft colors. One group is raspberry denim and white, another in dusty pastels that mix with a soft taupe and beige. The biggest is in a smoky blue and the palest off-white. Anne's fabrics are in the same soft mood and her detailing is delicate and light, as in the white-on-white embroidery she uses on lawn shirts. Her big shape news is skirts—lots of them, from A-lines to dirndls. "Like most women," says Anne, "I'm tired of pants. I need a change."

OSCAR DE LA RENTA builds his daytime collection around the sweater and skirt, giving it a whole new feeling of ease, and comes up with a new proportion—two full mid-calf skirts that he puts with string sweaters that just cover the hip bone. Perfect. "I like them because they are not only new but soft and extremely feminine," he says. But Oscar hasn't abandoned pants: he opened the show with one of the season's snappiest rain looks: a topper in toast glazed cotton over a beige crêpe de Chine shirt and beige gabardine pants. For evening Oscar's looks are even softer and more feminine. He uses one beautiful print on crêpe—a single flower in clear colors—and lots of solids in charmeuse and chiffon, in melting colors. His fluid shapes float across the body, seemingly without end or beginning. His new length for evening: just at the ankle.

SCOTT BARRIE elongates the torso for the leanest, most sensuous looks. For day he does them as slinky sweater sets over mid-calf skirts. For evening Scott cuts two-piece matte jersey dresses with butterfly sleeves and square necklines rimmed in matching jersey flowers in his own colors —a red brown, an antique gray, a delicious green the shade of a freshly cut honeydew melon.

GEOFFREY BEENE is full of ideas, and elegant. He has fun with rhinestones, tracing a huge bow on the back of satin pants. Does the most elegant daytime chemise dresses in incredibly subtle striped crêpe de Chine. His pyjamas come two ways: in pale satin-backed crêpe that falls softly against the body, and also with crisp white stand-away linen tops. Geoffrey's hallmark is the beauty of the fabrics—crêpes, chiffons, jerseys, gabardines, double-faced wools. All Delicious.

CONCEPT VII "I like women to look sophisticated and to me that means clothes that are subtle, easy, and loose," says Ronald Kolodzie, who designs for Bob Miller's Concept VII. Ronald did his new full silhouettes so well that he received a standing ovation at the end of the show. Best: his crêpe and jersey dresses with blouson tops and flared or straight skirts; and they represent fashion at a price—about $75 to $150. For night he continues the silhouette in pyjamas with dropped shoulders and kimono sleeves with slim straight-leg pants.

BIEFF-HERRERA Neil Bieff and Arturo Herrera joined forces only two years ago and are now the hottest design team in New York. "We found our niche doing dresses that make a strong statement," explains Neil. "The woman who wears them has to be sure of her fashion image." They do cunningly cut jerseys, string crochet dresses banded in brilliant colors, and a super chic black chiffon sweater set ringed at the waist with silver beads, worn with oyster jersey pyjamas.

KASPER The secret of his success is doing the right clothes at the right time. For spring his designs will update your wardrobe now, and go on right through summer. In his collection for Joan Leslie, look for the knit bouclé suits and dresses, the fire-engine-red poplin raincoats, and, for evening, the ankle-length ruffled black georgette dresses. Romantic!

CALVIN KLEIN emerges as a super talent for separates in his biggest spring collection ever: largely daytime clothes in six color groups—from pastels to bright red—with, running through them all, gabardine that tailors beautifully. Calvin decided to do separates "because women want to put clothes together their own way." Calvin loosens up his silhouettes: jackets and coats have easy dropped shoulders, shirts blouse out, dresses have dolman sleeves. But he keeps pants and skirts lean and straight to balance the proportion. His clothes will go in any city any time.

MOLLIE PARNIS BOUTIQUE. The stars here are the brilliantly colored or black chiffon dresses. Designer Morty Sussman makes them billow luxuriously with yards of fabric, deep ruffles at the throat and hem. "Chiffon is the most flattering fabric a woman can wear," he says. "At one moment she can be feminine and dramatic; bare and yet veiled."

CHESTER WEINBERG comes up with a great concept for spring—jersey separates. He puts them together as a super outfit, yet cuts them so purely that each can work with a dozen other things in your wardrobe. One of the best is a red skirt, strapless blouson top, and cardigan jacket. But Chester hasn't abandoned the dress: his winner is a wisp, short, sleeveless, bare-necked—made simply of two layers of georgette.

—ELSA KLENSCH

The coat you're looking for—the coat for day

The one coat that's all the coat you need this spring, right—a perfect day coat. Halston's buff-color unlined Ultrasuede shirt to just below the knee—the right weight, the right length over pants, dresses, skirts—everything you wear for day (what you'll have on at night this spring is a jacket!). Coat, of Ultrasuede Fabric by Springs, about $520. End of March, Martha; Hutzler's; Garfinckel's; Montaldo's; Jacobson's; Harzfeld's; Younkers; Kilpatricks. Halston Limited wool flannel pants (Agnona fabric), $200; cashmere pullover, $65. Men's clothes from Paul Stuart. Hair by François of Suga Salon; makeup by Sandra of Kenneth. N.Y. background: the Chrysler Building. Accessories, next to last page. . . .
A perfect makeup—one with lots of shine: on the mouth, C.H.R. Extraordinary Gel Lipstick, in Sequin Red . . . on the eyes, Cremespun Patina Shadow in Curry, with gleams of Pure Gold. All, Ultima II, by Charles Revson.
Other stores carrying fashion ideas from the New York Spring Collections, page 170.

CHRIS VON WANGENHEIM





What a suit is now— a sweater set

CHRIS VON WANGENHEIM

The most suit news in years, above right: the totally relaxed, unconstructed suit that looks like a sweater, feels like a sweater on, and gives you more of a run than a hard-tailored suit ever could—this Blassport navy-and-white tweedy knit doesn't hang in the closet waiting for spring; you slip it under a coat and wear it all year. Short-sleeve cardigan, about $70; skirt, about $54; acrylic knit blouse, about $34. Cardigan and skirt, of wool and linen (Yves Gonnet knit). Bonwit Teller; Hutzler's; Montaldo's; Halle's; Jacobson's; I. Magnin. His clothes, Paul Stuart.

Three wonderful striped white sweaters, right—Adolfo's perfect lean cardigan, sleeveless pull, easy skirt—as self-contained as you could want a suit to be, but maneuverable as separates. Knitted of wool and silk; about $495. Saks Fifth Avenue. Both pages: Hair combed by François of Suga Salon. Makeup by Sandra of Kenneth. . . . Makeup news: Helena Rubinstein's Skin Life Deep Moisture Lipstick—it does for your lips what their Skin Life moisturizing treatment does for the rest of you—in a shade called Fine Wine. All accessories, next to last page. All, photographed at the R.C.A. building.



Red—watch for it!

The dress you collect, above: the all-day, all-year cotton jersey polo-shirt dress that you might own in two or three colors—red especially. . . . And the ideal coat to put over it—over many things—a simple shirt-collared raincoat in red poplin (don't be fooled by red; it's more neutral than you might think—great over white, beige, black, navy—and men love it!). By Kasper for Joan Leslie. Water-repellent coat, of cotton and polyester finished with Zepel. Coat and dress, about $200. At Saks Fifth Avenue; Halle's; Jacobson's; Neiman-Marcus; I. Magnin. Makeup, Gloria Natale.

The sneaky two-piece dress that does everything, opposite: Right now your perfect restaurant dress—the best turn on a casual-evening dress you're going to see all season. But the warmer it gets, the more you'll use it—in April, you can slip it under your unlined coat (or your raincoat) and wear it in the street for day. In red matte jersey, the easy blouson top elasticized and wrapped at the waist, the skirt holding the hip then flared . . . the fit, the fall . . . the coloring. Sensational! By Chester Weinberg, of rayon (Jasco Fabrics): about $165. At Saks Fifth Avenue; Lillie Rubin-South and West; Kaufmann's; Stanley Korshak; Balliet's. Makeup, Sandra of Kenneth. The right-for-red lipstick: Dina Merrill's Poppy Fields. Hair, both pages, François of Suga Salon. Tiffany jewelry and cigarette case. Man's clothes, Paul Stuart. All, photographed at Ruskay's—new New York restaurant scene. Accessories, both pages, next to last page.

CHRIS VON WANGENHEIM





NEW YORK SPRING COLLECTIONS

Just when you think you've seen the ultimate pyjama, along comes this thriller!

CHRIS VON WANGENHEIM

Even the woman who lives in jeans has a need in her life for something outrageously alluring . . . and above is the pyjama that answers the need: Halston's wrapped caftan-y top and pants in handpainted silk chiffon—all pale, gauzy flowers floating seductively over the body. About $740. End of March, Bergdorf Goodman; Halle's; Jacobson's; Martha, Palm Beach, Bal Harbour; Swanson's; I. Magnin. His clothes, Paul Stuart. Her makeup, Gloria Natale.

What the shirt has become, right, is too pretty to be called a shirt. Now it's a soft, sensuous, silky-on-the-skin blouse that you can slide under a knitted cardigan for day and do a whole other turn on at night—the glamour is there; the rest is in the putting together. Here—for the evening when he's in his Sulka smoking jacket—the perfect blouse in printed silk, wrapped at the waist over white pants; baby "diamonds" at each ear; a peek of lacy camisole held with a clip (it takes a collar that falls open this softly). Blouse, about $75; wool garbardine pants, about $80. Both, Jaeger. Bloomingdale's; O'Neil's; Hudson's; Jordan Marsh, Florida; L.S. Ayres; Sakowitz. Makeup, Sandra of Kenneth. Coifs, both pages, François of Suga Salon. Setting: Radio City Music Hall. All accessories, next to last page this issue.

The shirt of the year is a blouse!





NEW YORK
SPRING
COLLECTIONS

Sequins go on—like air

This is the stopper—the most beautiful evening dress in town

Sequins may surprise you, above—you expect they'll weigh *something,* and into your life comes Halston's slip of black sequins flickering like a thousand candles . . . and it is air! A sensational way to be in a short dress at night . . . with a wisp of matching bolero. Of sequins on chiffon, about $660. End of March, at Bergdorf Goodman; Garfinckel's; Montaldo's; Jacobson's; L.S. Ayres; Sakowitz. Van Cleef & Arpels diamonds. His clothes, Paul Stuart. Setting: R.C.A. building.

Lois Chiles wears the dress of the year, right—the dress that's a whole new way of thinking about big evenings. A gentler, infinitely more subtle way and, in its subtlety, ten times more exciting than anything that's happened in a decade—it doesn't take a room by storm, but by charm. It's Bill Blass's out-and-out seduction in navy georgette . . . the bodice thin as thinnest veil over a bare camisole top; the skirt with inserts of pleats that burst into motion at every step. Of Kabat Textile silk. About $735. At Saks Fifth Avenue; Nan Duskin; Halle's; Neiman-Marcus; I. Magnin.
Both pages: Makeup, Sandra of Kenneth; hair, François of Suga Salon. All accessories, next to last page this issue. Background mirror available through Paul M. Jones.

CHRIS VON WANGENHEIM



When the evening is don't dress and the mood is glamorous, you can be in a pyjama—or an ankle-length dress with the same feeling... this year, you have a choice

A shirt to the ankles, *left*—
when you're not in a pyjama, but
it's that kind of evening—this is
the dress you want to be in now. Soft and
small in brown-and-white chevron
stripes held on the hip, then released.
What goes with it: pretty ankles, a
sexy high-heeled sandal. By Jack Bodi and
Ronald Kolodzie for Concept VII, of
polyester crêpe (fabric by Malcolm Marshall).
About $110. Mid-February, Saks Fifth Avenue;
Hutzler's; Kaufmann's; J.P. Allen;
Vandever's; Goldwaters. Jewels and
belt from David Webb.

Everything's here, *near right*—the easy,
glamorous pyjama, the thinnest wisp of a
jacket, the dazzle—short-sleeved
black matte jersey top with
silver bugle bead stripes at the waist,
sheer silk chiffon jacket striped
on the sleeve, and silver
matte jersey pants. By Neil Bieff and
Arturo Herrera for Bieff-Herrera.
Of silk (Kabat Textile) and
rayon (Jasco Fabrics). About $350.
Lord & Taylor; Nan Duskin;
Halls Crown Center; Lou Lattimore.
Van Cleef & Arpels jewels.

More of what you wear a pyjama for, *far right*—
more softness and ease, more seductiveness:
a long black satin coat—like a man's
kimono—piped in beige, over
black satin pants with a thin beige stripe
down the side. And the softest
beige crêpe de Chine blouse, held open
with a flower, diamond chains inside—
perfection! By Geoffrey Beene.
Pyjama of hammered rayon crêpe satin
(Onondaga fabric); rayon-and-silk
blouse (Pomezia fabric). About
$385. At Saks Fifth Avenue;
Swanson's; Neiman-Marcus;
Neusteters. Van Cleef & Arpels
jewels. All hair and makeup, these
eighteen pages, by Rick Gillette.
Accessories, both pages,
next to last page this issue.

NEW YORK
SPRING
COLLECTIONS

There's a new softness... a new way to wear it



FRANCESCO SCAVULLO



NEW YORK SPRING COLLECTIONS

You have a choice for a party at someone's house— the look of a pyjama... or the feel of one

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Newest way to wear Halston's coral Ultrasuede day dress, *left* — as a pyjama over his black satin pants at night, with a diamond chain slipped inside, one flower at the plunge. (On its own, it's a perfect dress for day... or as a little unlined coat over something else). Dress, Ultrasuede Fabric by Springs. About $260. End of March, at Bergdorf Goodman; B. Forman; Halle's; L.S. Ayres; Sakowitz; I. Magnin. Pants, of Celanese acetate and FMC rayon (Onondaga fabric), $150 at Halston Ltd. Jewels by Bulgari, at Danaos Ltd., Hotel Pierre, N.Y.

Evening essential, *right*—a beautiful black chiffon blouse to wrap over a short matching chiffon skirt, to slide a diamond chain inside, to pin with a diamond flower....(Some nights, wrap it over satin pants—as a pyjama.) By Robert David Morton; Jupiter chiffon of Antron nylon and Lycra. About $170. At Bloomingdale's; Nan Duskin; Garfinckel's; Lillie Rubin-South and West; Jacobson's; I. Magnin.

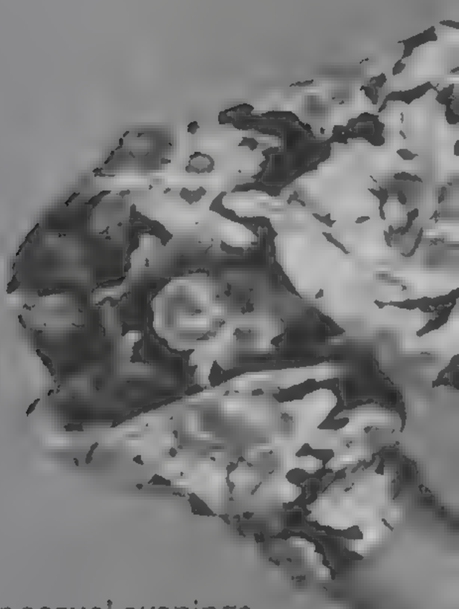
The way to be in a sweater and skirt at night, *far right*—the calf-length skirt in black knit with the thinnest, smallest black sweater—just one step away from day, but as dressed— and easy—as a pyjama for evening! By Scott Barrie for Barrie Sport, of acrylic. About $240. Made to order, Lord & Taylor; Wanamaker's; Sakowitz; Bullock's. Jewels, this page, Van Cleef & Arpels. Accessories, both pages, next to last page.

FRANCESCO SCAVULLO

NEW YORK SPRING COLLECTIONS

You have a choice for the bistro-movie-Sunday kind of evening

When you don't want to be in pants, *left,* but you do want to feel that way . . . to wear instead: the soft and easy shirt-and-skirt dress in black-and-white georgette print, with gentle pleats, silk camisole top, and shirt-jacket zipped over. By Hubert Latimer for Mollie Parnis, of rayon (Fisher & Gentile fabric). About $395. Lord & Taylor; Nan Duskin; Halle's; Sakowitz.



Basics to collect for casual evenings, *opposite*—thin, soft print blouses and perfect black pants to wear with them. . . . Right, flowered voile blouse in pink-green-and-white, with its own small scarf to wrap at the throat, black linen-y pants. Kasper for J.L. Sport. Cotton blouse, about $32; rayon Fibranne pants, about $60. Late February, Bonwit Teller; Wanamaker's; Jacobson's; Neusteters. . . . Far right, an open-collared black chiffon blouse with a charming little cream-blue-and-red sailboat print. To wear with: black silk pants, matching jacket . . . a strippy sandal. Turnout by Ole Borden for Rembrandt, of Dupioni silk. Shirt, of cotton. About $225. Late February, Elizabeth Arden Salons; Hutzler's; Lillie Rubin-South and West; Stanley Korshak. Jewels and Piaget watch, this page, from Van Cleef & Arpels. Hair and makeup, by Rick Gillette. **All accessories, next to last page.**

FRANCESCO SCAVULLO





NEW YORK
SPRING
COLLECTIONS

This year's suit—a sweater set

New definition of a suit, *left:* a perfect sweater set and skirt—softer, easier than any suit you've ever known. This, hand knitted in navy and white—small, sleeveless tank top and matching cardigan over navy gabardine pleats. You can wear the sweaters with other skirts . . . or with pants. And the basic navy skirt is a collector's item—it goes with just about everything. By Bill Blass. Sweaters, of cotton; Woolmark skirt (Anglo Fabrics); all about $575. At Bonwit Teller; Nan Duskin; L.S. Ayres; Swanson's; Sakowitz; I. Magnin.

Three-sweater suit, *right,* in thin, tweedy navy-and-white bouclé—the long lean cardigan, the skirt with a flare, the sheer ribbed stocking of a pullover in navy. The rest is in the wearing . . . your accessories, *far right.* Your hat: the softest flirt of a hat or none at all—nothing heavy works with anything this spring. For the same reason: your bag is a flat, neat envelope; your shoe, a slingback sandal—especially two-tone. Your belt: if not the narrow matching sash, then a thin leather leash with a perfect brass closing. Your jewel: a clip of lapis and gold—or your chains—a neckline like this needs something . . . Suit, by Scott Barrie for Barrie Sport. Skirt and cardigan, of cotton and rayon (Style Trend fabric); pullover, of Durene cotton (Ross-Zeldin fabric). About $165. End of February, Bonwit Teller; Sakowitz; I. Magnin. Accessories, both pages, next to last page.

FRANCESCO SCAVULLO





NEW YORK
SPRING
COLLECTIONS

Forget the clichés about spring suits. Today, you're in a couple of sweaters, a soft blouse... and spring isn't the half of it

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The suit for all seasons, *left*—the navy-and-white sweater set. To use as a sweater set—the lean, buttonless, rib-knit cardigan with other skirts, pants; the stripe-knit dirndl-y skirt with other tops; the navy jersey scarf blouse with everything—including navy chiffon pants at night. By Kasper for Joan Leslie, the sweater set of ramei-and-cotton knit; blouse of Qiana nylon. About $145. Mid-February, at Miss Bergdorf of Bergdorf Goodman; Hutzler's; Jordan Marsh, Florida; Halle's; Jacobson's; I. Magnin; Liberty House, Hawaii.

The suit that's a sweater set, *right*, in wine-and-écru string knit with a natural Honan blouse—seasonless, separable, unconstructed: the whole fashion message all put together for you by Chester Weinberg. The long, skinny, buttonless cardigan and the skirt with an elasticized waist, of acrylic string knit (Yves Gonnet fabric); blouse, of silk (Lafitte fabric). About $365. Mid-February, at Lord & Taylor; Nan Duskin; Garfinckel's; Joseph Horne; Swanson's; Liberty House, Hawaii. Cartier jewelry. Accessories, both pages, next to last page.

FRANCESCO SCAVULLO

Fashion Collections

The covered dress at night—your perfect dinner-at-a-restaurant dress

The kind of dress everyone is always looking for, right-soft, feminine, and easy to wear. In silky beige jersey, yoked at the shoulder, with a sashed waist. By Leslie Fay, of Qiana nylon. About $40. At Lord & Taylor; Woodward & Lothrop; Burdine's; Joseph Horne; Hudson's; Stix, Baer & Fuller; I. Magnin. Jewels, both pages, by Bulgari at Dangos Ltd., Hotel Pierre, N.Y. Makeup and coiffure by Rick Gillette. Accessories, both pages, next to last page.

FRANCESCO SCAVULLO





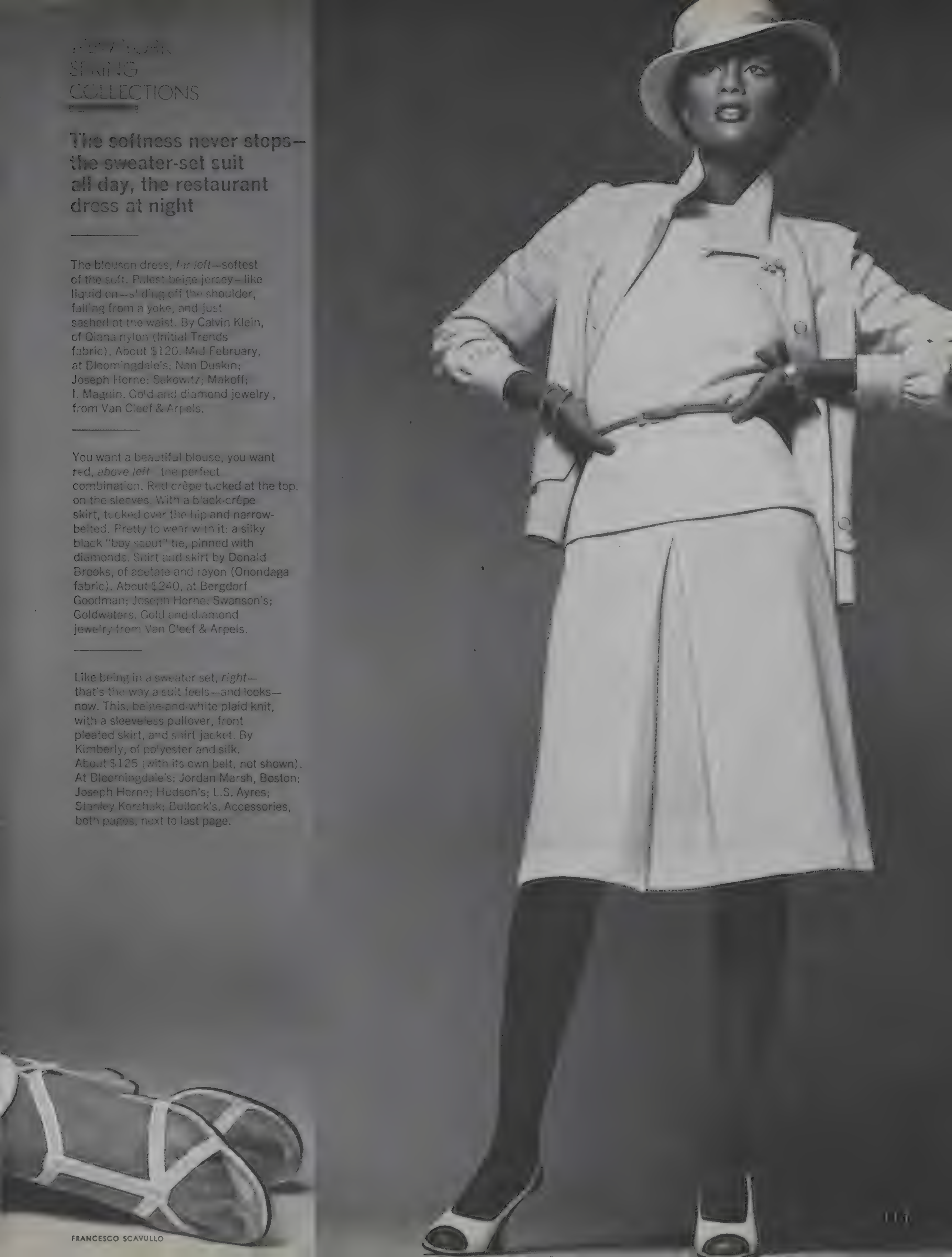
NEW YORK SPRING COLLECTIONS

The softness never stops—the sweater-set suit all day, the restaurant dress at night

The blouson dress, *far left*—softest of the soft. Palest beige jersey—like liquid on—sliding off the shoulder, falling from a yoke, and just sashed at the waist. By Calvin Klein, of Qiana nylon (Initial Trends fabric). About $120. Mid February, at Bloomingdale's; Nan Duskin; Joseph Horne; Sakowitz; Makoff; I. Magnin. Gold and diamond jewelry, from Van Cleef & Arpels.

You want a beautiful blouse, you want red, *above left*—the perfect combination. Red crêpe tucked at the top, on the sleeves. With a black-crêpe skirt, tucked over the hip and narrow-belted. Pretty to wear with it: a silky black "boy scout" tie, pinned with diamonds. Shirt and skirt by Donald Brooks, of acetate and rayon (Onondaga fabric). About $240, at Bergdorf Goodman; Joseph Horne; Swanson's; Goldwaters. Gold and diamond jewelry from Van Cleef & Arpels.

Like being in a sweater set, *right*—that's the way a suit feels—and looks—now. This, beige-and-white plaid knit, with a sleeveless pullover, front pleated skirt, and shirt jacket. By Kimberly, of polyester and silk. About $125 (with its own belt, not shown). At Bloomingdale's; Jordan Marsh, Boston; Joseph Horne; Hudson's; L.S. Ayres; Stanley Korshak; Bullock's. Accessories, both pages, next to last page.



FRANCESCO SCAVULLO

NEW YORK
SPRING
COLLECTIONS

This year, the dress you're looking for to wear out to a restaurant at night is covered . . . one way or another

---

If it's bare, it has a jacket, *left*—like this navy matte jersey slip dress from Adele Simpson with a thin rhinestone belt and a soft, full cardigan to cover you up at a restaurant . . . take off later when you want to be bare. Of rayon (Jasco Fabrics). About $315. Saks Fifth Avenue; Nan Duskin; Garfinckel's; Joseph Horne; Jacobson's; L.S. Ayres; Stanley Korshak; Harzfeld's. Diamond jewelry, Van Cleef & Arpels. Edith Imre Imrelon wig, cut and styled by Rick Gillette.

Red!—*the* color to be in now, *right*, and the kind of dress to be in now—two soft, silky pieces: jersey top with loose sleeves, sashed over a flared skirt. To keep the color going—the red sandal, the red envelope. And—with this neckline—a ribbon of diamonds that hits at the collar bone. By Gene Berk for Paganne, of Qiana nylon. About $75. Late February at Saks Fifth Avenue; Garfinckel's; Hudson's; Sakowitz; I. Magnin. Diamonds from Harry Winston. Hair, and makeup, both pages, by Rick Gillette. Accessories, next to last page, this issue.

FRANCESCO SCAVULLO





NEW YORK
SPRING
COLLECTIONS

The coverup at night is a wisp of chiffon, with the feel and flont of a bed jacket

New look for a [illegible]
left: the seductive [illegible]
gauzy, soft [illegible]
floating [illegible]
Here, over a [illegible]
vivid lilac [illegible]
with billowy, angel [illegible]
By Stephan Burrows. Dress [illegible]
(Jasco Fabrics); [illegible]
chiffon (Perry); [illegible] $15.
At Lord & Taylor; Jacobson's;
Jacobson's; I. S. Alper; [illegible]
Hunts Cream Corset; [illegible]
Bellevki's. Earrings [illegible]
[illegible]

Everything from [illegible]
Oscar de la Renta's [illegible]
and jacket [illegible]
layer of pale blue [illegible]
matching dress [illegible]
wrapped at the [illegible]
silk (Stern & Stern Textiles).
About $400. At [illegible]
Kaufmann's; [illegible]
Kaufmann's; Ehrenfeld [illegible]
City Jewelry; [illegible]
by Van Cleef & [illegible]
make-up [illegible]
sixteen pages; [illegible]

FRANCOISE S.A.

PEOPLE ARE TALKING ABOUT...

now, women on election slates

"Run for office. It will look good in your obituary," said Timothy Dixon to his wife Liz. She is one of some two thousand women who are planning to announce they will run for various offices—municipal, state, and Congressional in November, 1974. After starting with 271 members in July, 1971, the National Women's Political Caucus now has more than fifty thousand around the country. They are politically Independents, Republicans, and Democrats. Tall, young, easy Jane McMichael, boss at the National Headquarters of the Caucus in Washington, D.C., asked me as I came into her office: "Do you know a woman-consumer person for the veterinary board of the Food and Drug Agency?" The Agency had just called. Every day the Feds ring up to get more women on government boards, for the men know that the Caucus trains women to get into government jobs as part of the policy-making teams. Lots of women are weary of researching political issues in volunteer jobs. They want office. Of course, the local political leaders won't offer women places on tickets until they can't find men to go up against dug-in incumbents. In the elections of November, 1973, sixty-seven women in Massachusetts alone won town offices. The number of women elected to state offices rose by 70 percent. Democrat Betty Roberts will run this year for Governor of Oregon. Both parties want young, new faces belonging to talented women. By talented, the politicos mean clever, ambitious women, their mouths smooth as currant jelly, who are not above giving opponents a karate chop. But not aggressively.

still, stalling on lunch money

Kindly Earl L. Butz, Secretary of Agriculture, family man, friend of farmers, eager killer of hens to raise the price of eggs, has been sitting on $40,000,000 provided by Congress for specific milk and other foods for WIC, the Supplemental Feeding Program for Women, Infants, and Children. The bill passed in June, 1972. About the fifteenth of this month *(1974)* the first ones under this program will be fed. In June, 1973, the Senate Nutrition Subcommittee demanded that the Food and Nutrition Service of the U.S. Department of Agriculture get cracking. Nothing happened beyond technical, needed processing, paced like caterpillars. It took a court suit brought by the Food Research and Action Center in New York City before Judge Gasch in Washington, D.C., for a speed-up. On August 29, 1973, the Food and NutS, as the service is sometimes called, approved the first applications to get cash grants out to health centers. Now the first $40,000,000 must be spent by June 30, 1974. This program for lactating mothers and for children up to four years old provides milk, cheese, cereal, eggs, fruit, and vegetable juices; infants get specific baby foods, some iron fortified. If only the beneficiaries had been cows.

again, no abortions—starting with the poor

Moral obtuseness has surfaced in Congress where Senator James L. Buckley and pals are trying to insert their private ethics on abortion into upsetting the Federal law, upheld in January, 1973, by the Supreme Court permitting women to decide for themselves whether or not they want abortions. Now Senator Buckley has stuck a rider on the revised Social Security Amendment. His Wacky Pack, with bubble gum, forbids Medicaid, that Federal-state tandem for health insurance, to pay for abortions. The kicker: Medicaid applies only to the poor and the pretty poor. (The Federals call them low income.) Naturally women with money can continue, so far, to get legal abortions they pay for. Buckley and his bullies, quietly spreading like crabgrass, will affect, if successful, some three million or more low-income women, including those whose doctors have diagnosed such pre-birth defects as mongolism. Who pays for those kids on public assistance? Who has the heartache? Not the Junior Senator Buckley, Republican-Conservative of New York, who follows in intent if not in practice the Assyrians of 2500 B.C. who first crucified and then refused to bury a woman who caused herself to abort. What if some powerful, oil-rich Senator attached another rider to a Social Security Amendment allowing no low-income men to have vasectomies? Who in Congress would yell later if the no-vaso policy extended to the rich?—ALLENE TALMEY



TEAM-LIAISON

PEOPLE ARE TALKING ABOUT...

The hazards of bootlegging gas. . . . Judge Sirica's cool—the unfevered brow he keeps when all about him are losing theirs, etc. . . . Blue Chip, the flavor Baskin-Robbins added to their king-size repertoire for a single meeting of finance minds—choc chip and blueberry?

People Are Talking About . . . Christopher Plummer, the actor for all seasons, running away with the bone again in *The Good Doctor,* a show based on Chekhov that's touching, pinpointed with laughs, and a good evening in the theater. . . . In Paris, the new restaurant Mother Earth, corner of rue Sainte-Opportune, where people go for 'burgers, brown Betty, etc., but mostly to check who's in town, what jobs are going for actors and models and that crew. . . . PBS-TV's *War and Peace,* not everybody's glass of tea, but hard to resist.

People Are Talking About . . . The powerful presence of Novella Nelson singing lately at Reno Sweeney's where she's likely to tell the folks out front, "Don't give me an attitude," or soothe and divert them with an old fave like "Anything Goes"—she's got plenty to go with. . . . The push-button telephone songbook—sweet for those who like tunes before talk. . . . *Rotten With Honour* by Derek Robinson, a perfectly swell British mystery—plenty of espionage and a hero who points out doggedly that it's "not the math but the aftermath" you have to keep an eye on. . . . Praise be, a movie-type-movie from Italy, *Alfredo Alfredo,* directed by Pietro Germi of *Divorce—Italian Style* who now pursues the oh-men-oh-women theme with hilarious alarums and excursions—Dustin Hoffman first on the prowl, then bemused by his success with girls, and Carla Gravina lighting up the world with her strong, no-clichés good looks and acting to match.

People Are Talking About . . . Good cheer, good food at Michael's Pub with the likes of glorious Marian McPartland putting heart into the piano. . . . Suspense and lotsa laffs in the movie *The Sting* with Paul Newman, divine dude, and Robert Shaw, a hefty sinister, racing through a script backed by Scott Joplin rags. . . . Train buffs and their cries of ecstasy when a *real* train turns up—beautiful, clean, practically luxurious; the hot ticket is for the Super Chief on a Saturday night running from Chicago to Los Angeles, rolling all day Sunday through the barely credible mountains and deserts of the West.

People Are Talking About . . . Georges Feydeau's zany bubble of a play, *Chemin de Fer* —now on tour with the Phoenix Repertory Company—and Rachel Roberts as the delectable center of this farce, cute in her camiknickers, surprised in bed, and tussling with a wasp-waisted corset. . . . Rex Stout's new Nero Wolfe, *Please Pass the Guilt*—about as hard to take as peanuts on the bar.

SCHOOR-LIAISON

WORLD WIDE PHOTOS



SOLVE A PROBLEM LIKE MARIA?*

You don't. Callas solves it by being heart-and-head wholly herself: As the front-page news diva of the last two decades (that's La Superba, *left,* onstage, London, late 1973); as a woman of intense public-private life, *center;* as a teacher, *right*—her Juilliard School master classes were a season-long Callas festival during which she unexpectedly demonstrated that she is as enthralling a mentor as she is diva, lover, friend. . . . Last autumn, storm-tossed Callas' onstage career went, after eight years of silence, into full roar when the maybe-she-will-maybe-she-won't (appear) *Divina* announced that she would, in tandem with chum, tenor Giuseppe di Stefano, make a world concert tour. She didn't at first (eye trouble, nerves); then she did, on the Continent, in London. Result: critics thanked their lucky ears that they had heard zenith Callas ten years ago while the public behaved as though she were Maharaj ji, Bette Midler, and Callas in one. America gets the full Callas brunt from Feb. 3, Boston, to May, San Francisco; Carnegie Hall's booked to its rafters Feb. 17—if she does. Says Maria, "I'm having the time of my life. I don't have a moment to read the notices."

*FROM "PROCESSIONAL," MUSIC BY RICHARD RODGERS, LYRICS BY OSCAR HAMMERSTEIN II. © 1959 USED BY PERMISSION OF WILLIAMSON MUSIC, INC. ALL RIGHTS RESERVED.



JOLTING JOEL

DUANE MICHALS

When Joel Grey hustled onto the stage in *Cabaret,* a poppet of a man whose huge brown eyes had, obviously, seen every depravity and then some, he jolted into immediate stardom. When he did it again in the movie *Cabaret,* he got a global *Willkommen!* and an accolade of awards. Now, he's packed an enormous black trunk, is using it, on some of the classiest international night-spot stages (comes to the Empire Room in New York's Waldorf Astoria February 26-March 9), as the most magical prop in show business. He dances on his trunk, seems to vanish into it for self-transformations, sings oldies and newies around it and patters, jolting sellout audiences into nightly "We love Joel Grey!" rallies.

Also in February: we get to view Joel the Soothsayer in Frank Perry's *The Gift of Franklin Wills.* "I play Franklin Wills, a really ordinary person who is clairvoyant and offers his services to the police in this Midwestern place to help solve a totally unsolvable murder. The clothes I wear in this movie come from thrift shops in Toledo, Ohio. I never believed in clairvoyance. But Jo, my wife, and I are so connected that we think simultaneously, even when we're far apart. This has been developing during the sixteen years of our marriage. Then, during filming I had a clairvoyant experience. . . . I experienced trance, or was it actor's imagination? . . . I am exploring a new possibility in my life. Jo is following me."—LEO LERMAN

PEOPLE ARE TALKING ABOUT...



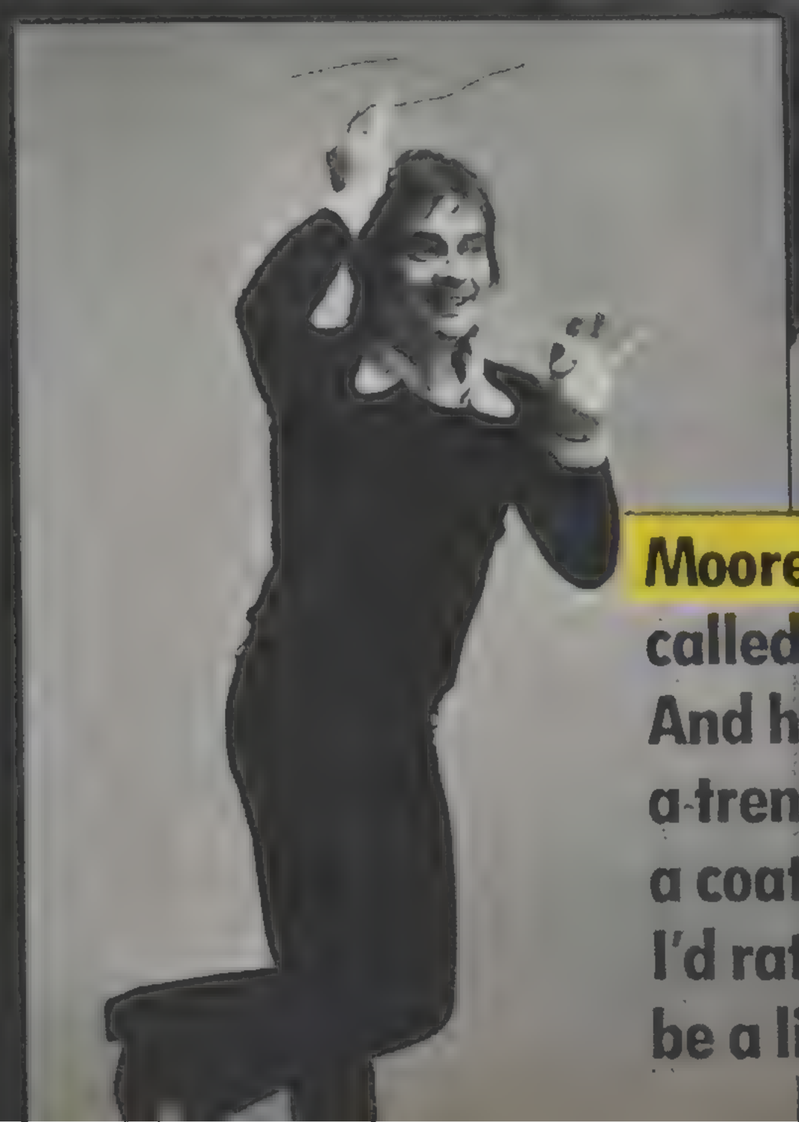
Both: I told you they wouldn't recognize us!

Cook: That's him on the right.

Moore: No, That's him on the [illegible]

Moore: They said I was a libidinous possum. It's all very well being called a libidinous possum, but where's m'mate? What do I really feel like? A li'idinous possum.

Cook: I've been called a tightly furled umbrella. How do I feel about this? Slightly tightly furled about it.



Moore: They've also called me a grubby cherub. And here I am— a trendy cherub with a coat hanger halo! I'd rather be a libidinous possum.

DUANE MICHALS

ACCEPT NO CHEAP IMITATIONS

TWO HOURS WITH THE ENTIRE CAST OF "GOOD EVENING," Peter Cook and Dudley Moore, who also wrote the spoofiest show on Broadway, composed it, sing it, dance it, recite it, and revel all the way to the bank because of it. Here they review their reviews (all of them glorious), act out several of their offstage fantasies. About Peter, Dudley opines, "He pretends that under his glassy exterior is a heart of gold. The exterior is just the tip of the iceberg. Rumors that we have split up are true." Peter on Dudley: "Underneath lurks a demented sadist, capable in private of unspeakable deeds." L.L.

Moore: Sometimes I feel like a collision of Rudolf Nureyev and Margot Fonteyn.

I always wanted to be a ballet dancer who just poses for pictures....

Cook: And sometimes I feel like a combination of Valentino, Robert Mitchum and Faye Dunaway. But I would like to feel like Secretariat: made all that money and put out to stud.



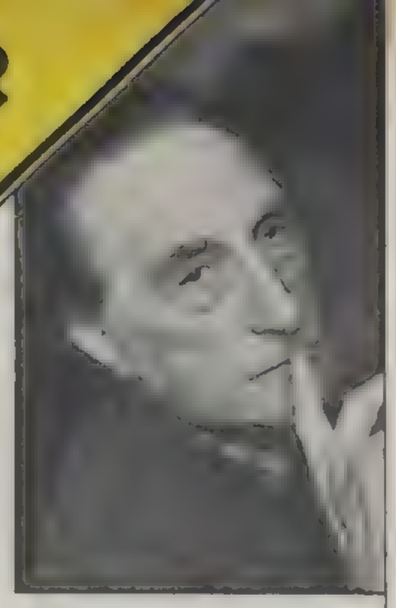
Cook: If I had to be anybody, I wouldn't be anybody but myself; but if forced, I'd be Elvis.

Emergence of the Modern: at The Museum of Modern Art, in New York, and, after March 23, at The Art Institute of Chicago, an important retrospective show

BIG ART BREAKOUT: THE MASTER OF THE GAME

DUCHAMP

1887-1968





Born in 1887 in the village of Blainville, Marcel Duchamp, *left* and above *right*, spent his childhood in the provincial town of Rouen, where his father was a well-to-do notary. Of the six Duchamp children, four became artists: besides Marcel, there were painters Jacques Villon and Suzanne Duchamp, and sculptor Raymond Duchamp-Villon. In America for the Armory Show in 1913, Duchamp fell in love with the youthful dynamism of New York, the only place, he said, where an artist could remain anonymous. An American citizen since 1955, he died on a visit to France in 1968.



Armory show shocker: "Nude Descending a Staircase, No. 2," 1912, oil on canvas, 58" x 35"; The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.



Ready-made bottle dryer, about 25" high, made of galvanized iron. The original, now lost, signed by Duchamp in 1914.*



An "assisted ready-made": bicycle's fork and wheel fastened upside down on a white-painted kitchen stool, 1913. Replica, The Sidney and Harriet Janis Collection, The Museum of Modern Art, New York.



"Fountain," 1917, a urinal turned on its back; 1951 replica is 24" high; Sidney Janis Collection, New York.



"In Advance of the Broken Arm," 1915, a ready-made wood and galvanized-iron snow shovel; the original lost, replacement purchased by Duchamp in a New York hardware store in 1945. Galleria Schwarz Collection, Milan.

BY BARBARA ROSE

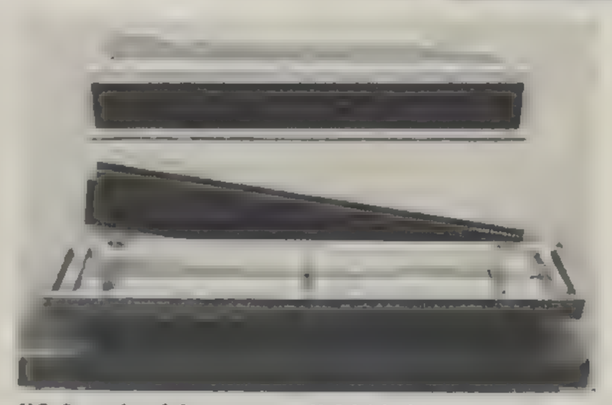
Sixty years after his "Nude Descending a Staircase," the sensation of the Armory Show that introduced modern art to America, was identified as "an explosion in a shingle factory" by its detractors, Marcel Duchamp remains a puzzle, his career perhaps the greatest enigma in art history. The critics are still arguing about the meaning of his work; the public continues to be shocked, after decades of artistic and political upheaval, that Duchamp dared call the bluff of classical esthetics by exhibiting a common machine-made bottle rack as a sculpture. After Duchamp displayed such found objects as a bicycle wheel, a urinal, and a shovel in galleries as art, whether beauty was in the object or just in the eye of the beholder assumed paramount importance. Although we may find such a question innocuous today—after having been subjected to the grosser indignities of those who emulated Duchamp's shock tactics to gain attention—in 1914, on the eve of World War I, the act of proclaiming an industrial object an artwork was an assault on the most sacred tenets of Western culture. Small wonder critics and estheticians, not to speak of the public, are still reeling from the aggressiveness of Duchamp's attack on accepted standards and values.

Of course Duchamp was not alone in his disgust with the old world-views, remnants of nineteenth-century manners and morals being eclipsed by new ideas and life-styles, as the complacency and stability of the backward-looking nostalgic *Belle Époque* were rapidly being replaced by the harsher realities of a modern world of mass production and mass culture. Born at the end of the nineteenth century, Duchamp was a member of a revolutionary generation, impatient with the dead past, anxious to define the brave new world that seemed just over the horizon. But among the Cubists, Futurists, Constructivists, Dadaists, and other radicals who were

*PHOTOGRAPH FROM "THE COMPLETE WORKS OF MARCEL DUCHAMP," PUBLISHED BY HARRY N. ABRAMS



"The Birth of Venus," 1879, by Adolphe Bouguereau, the slick and swoony kind of painting that Marcel Duchamp attacked—and demolished.



"3 Standard Stoppages," 1913-14, assemblage: three pieces of thread, 39⅜" long, dropped from a height onto canvas and glued in place; canvas cut in strips and glued on glass panels; three pieces of wood cut to preserve the shape of the threads; all in a wooden box.



"To Be Looked at (from the Other Side of the Glass) with One Eye, Close to, for Almost an Hour," 1918: originally, on sheet of glass, oil paint, silver leaf, lead wire, rusted metal, magnifying glass; after it was cracked, the piece was mounted between two panes of glass. 20⅛" x 16". Katherine S. Dreier Bequest, The Museum of Modern Art, New York.



"Rrose Sélavy by Man Ray," 1921, a photograph of Duchamp himself that he retouched to emphasize femininity; 5⅞" x 3⅞". Pierre André Benoit Collection, Alès.



"Four Studies after a Set of Chessmen," 1918; ink on four sheets of paper, each 8⅜" x 9". Katherine S. Dreier Bequest, The Museum of Modern Art, New York.



"The Bride Stripped Bare by Her Bachelors, Even" (The Large Glass), 1915-23; oil, varnish, lead foil, lead wire, and dust on two glass panels, mounted between two glass panes. The original is in the Philadelphia Museum of Art, a Bequest of Katherine S. Dreier. A copy by Richard Hamilton will be shown.

his contemporaries, Duchamp was the skeptic. His career may be seen as a constant testing and questioning of the utopian programs of artists so eager to embrace the future that they had no time to examine the ways in which the function of art itself might be distorted by a culture oriented toward democratic participation. Nor was he unaware that the new reproductive media such as photography and film were altering the artist's relationship to naturalistic representation as radically as advancing technology was changing human behavior patterns generally.

Aware that ambiguity is in many ways the artist's strongest suit, Duchamp deliberately left his work open to interpretation. He was happy to give interviews, but he never made a statement that couldn't be interpreted in at least two ways, often mutually contradictory. For this reason, one does not know whether he loved or hated the machines he painted, whether he thought it a sign of progress or of regression that man was becoming more mechanical and machines more human —the theme of the series of mechanomorphic works that culminated in his most important work, the legendary "Large Glass." "The Bride Stripped Bare by Her Bachelors, Even" is the full title of the Large Glass, which remains permanently installed (and permanently cracked as a result of a shipping accident) at the Philadelphia Museum of Art. When the Duchamp exhibition, co-organized by New York's Museum of Modern Art with the Philadelphia Museum, is seen in New York through February and then in Chicago, a replica of the Large Glass, made by Duchamp's friend, the English pop artist Richard Hamilton, will take the place of Duchamp's own symbolic metal and glass construction. An elaborate pun on the idea that paintings create the illusion of windows through which the viewer looks at an imaginary world, the Large Glass is literally a window, through which we see the real world behind Duchamp's depicted illusions.

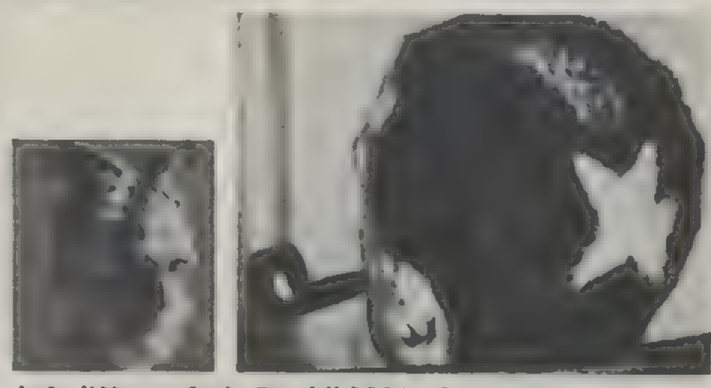
A lover of games, especially chess at which he became a master, Duchamp is still playing with his audience. Scholars, for example, have not stopped arguing about the meaning of the Large Glass, although by now a raft of Ph.D. dissertations have established the source for Duchamp's iconography as illustrations in obscure treatises on



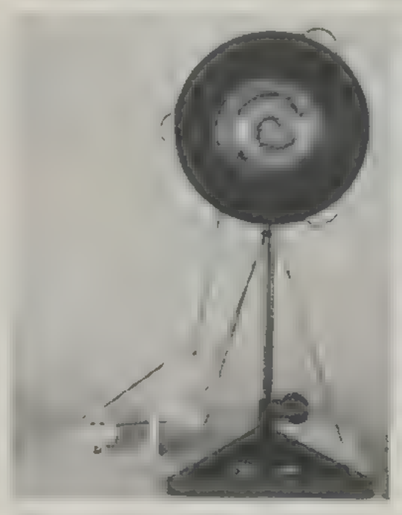
Duchamp and Brogna Perimutter as Adam and Eve in a sketch in the ballet "Relâche," written by the artist Picabia; Paris, 1924.



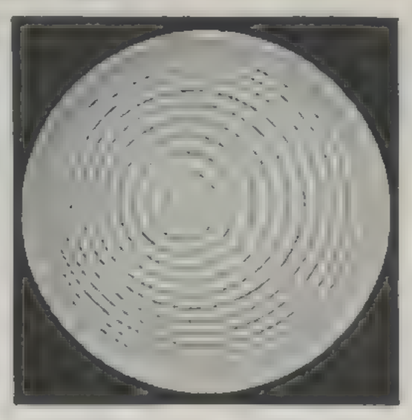
"Belle Haleine, Eau de Voilette," 1921: a collage imitating a perfume-bottle label, 11⅝" x 7⅞"; the photograph of Duchamp as a woman is by Man Ray. Carl Fredrik Reuterswärd Collection, Stockholm.



Left: "Monte Carlo Bond," 1924, photo-collage on colored lithograph; the photograph of Duchamp, his head modeled into a devil's with shaving cream, is by Man Ray. Galleria Schwarz Collection, Milan.
Right: 1921 photograph of Duchamp, his head shaved in a star pattern in back.



"Rotary Demisphere (Precision Optics)," 1925, motorized device, 54" high; the painted demisphere on a velvet disk (both under a glass) revolves. The Mary Sisler Collection, New York.



"Rotoreliefs (Optical Disks)," 1935; set of six cardboard disks, 7⅞" diameter, printed by offset lithography. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.



"Dart-Object," 1951, galvanized plaster sculpture with inlaid lead rib, 7⅛" long. Collection Mme. Marcel Duchamp, Villiers-sous-Grez.



Cover for the catalogue "Le Surréalisme en 1947," 1947, a foam-rubber "falsie," 5⅛" wide, surrounded by black velvet and mounted on pink cardboard. Collection Mme. Marcel Duchamp, Villiers-sous-Grez.



"L.H.O.O.Q.," 1919, reproduction of the painting by Leonardo da Vinci with a moustache and beard drawn on in pencil by Duchamp. The Mary Sisler Collection, New York.

alchemy. That Duchamp insisted art had to have some intellectual content above and beyond its purely visual meaning made him the arch enemy of the entire art-for-art's-sake school of abstraction. Indeed Duchamp's dismissal of abstract art, or as he called it purely "retinal" art, as of a lower order than older art because of its missing philosophical dimension exposes him as the greatest reactionary as well as the greatest rebel in twentieth-century art.

Judged on purely visual terms, Duchamp is not in the running with such masters as Matisse, Miró, and Picasso, who were happy to be the sons of their immediate artistic forebears, to continue a line of unbroken artistic evolution. Duchamp was determined to break this legitimate succession. On the one hand, he reached all the way back to the sixteenth century, when the Idea —the philosophical program in art— was at least as important as its visual presence; on the other, he was daring and perhaps pessimistic enough to suggest a world with no further use for art, a world in which machines, not men, will determine the shape of things, and life will be so interesting we will have no need for escape in art.

In many ways, the whole of the twentieth century, since the outbreak of World War I shattered the established order, has been a great portentous question mark. In art, no one has embodied this unresolvedness, ambiguity, or doubt as much as Marcel Duchamp. Punster, trickster, master of the game, he made his audacious moves on the chessboard of art history. Undoubtedly his favorite game was end game. In fact, he even wrote a book on the subject of end-game moves in chess, an appropriate subject for someone engaged in heading off and checking the moves of a society intent on cornering the artist.

The issues Duchamp raised remain unresolved, his true identity—was he the greatest con man or most influential artist of the century?—is still an open question. Who was the real Marcel Duchamp? Amorphous as Mercury, patron of alchemists, he could change his protean identity at will: on a Monte Carlo bond he printed and sold to raise cash, he had himself photographed as horned Satan; posing for a mock perfume label, he camped it up as a transvestite. He signed the infamous urinal (Continued on page 169)

PEOPLE ARE TALKING ABOUT...

Emergence of the Modern:
at The Costume Institute of The
Metropolitan Museum of Art in New York,
an unprecedented show of fashion

BIG FASHION BREAKOUT: THE INVENTIVE FIVE

The 'tens, the 'twenties, the 'thirties: inventive clothes and their times



Ladies tortured themselves into rigid S's with corsets such as the Coraline, at the century's turn.

"The twentieth century came in fresh as paint and by 1909 had started to roll. Total change took place. . . The world was intoxicated with its new art, new music, new way of life, and new clothes. No dresses had ever been cut anything like those of Poiret, Vionnet, Callot, Chanel, and Schiaparelli," says Diana Vreeland, special consultant, The Costume Institute of The Metropolitan Museum of Art, where the exhibit she's organized and arranged (it will be there at least through May) is the most superb show of modern (now historic) fashion New York has ever seen. This exhibit demonstrates, with some 150 actual clothes, how the way you look today evolved pre-World War II. Here is the haute couture in its fullest splendor—a lost world of insouciant luxury, optimism, gaiety. And on these two pages, we give you clothes you see in the spectacular Met show; clothes we've found in Vogue's pages; and a sampling of personalities, movements, events . . . the people, the life that made the worlds in which these fashions were born, were worn.—LEO LERMAN

POIRET
(Active 1904-1925)



Vogue, 1919, assimilated the Poiret-Diaghilev Ballets Russes way of life-and-dress revolution: the sunset colors, the Slavic-Oriental splendors, the New Woman freedoms.



Paul Poiret, in 1909, was freeing the female "bod," annihilating the corset. His ideal woman: a reed, a willow in a high-waisted Grecian or Persian tube-gown.



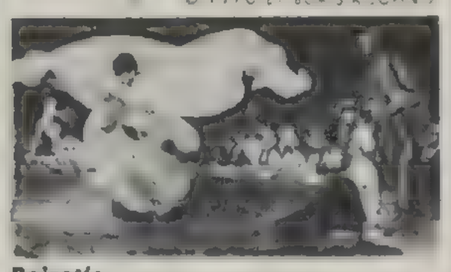
1913: Poiret's Sorbet, right. This "Minaret" dress was his most famous fashion.



Most potent Ballets Russes influence was Bakst's "Schéhérazade." A costume, left.

© 1970 BY BORIS KOCHNO

Mata Hari: Poiret dressed her—everybody else undressed her.



Poiret's parties were orgies of gorgeousness.



Above and right, Poiret typically Hellenic, as he dreamed it in 1911. Note bateau neckline, above; his passion for tassels, pure line, shape.



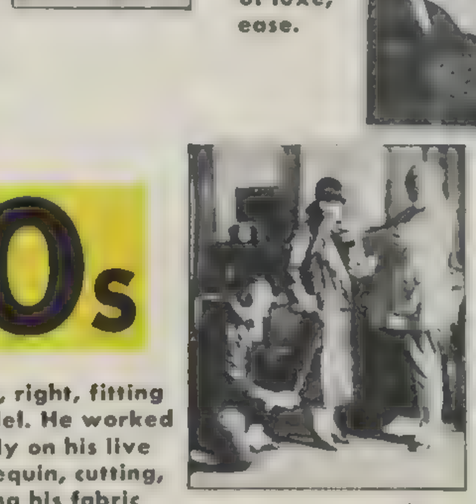
Poiret called tassels "tools of coquetry."



Poiret revolutioned stage costume in "Le Minaret."



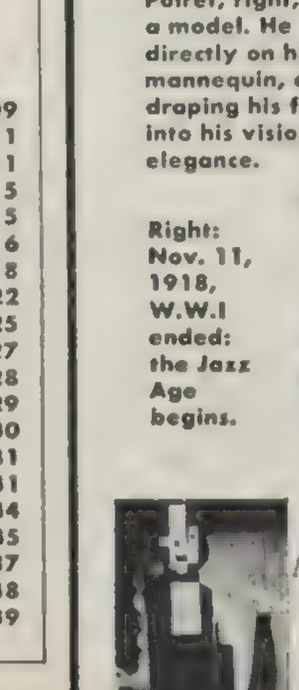
Isadora Duncan dis-inhibited dance, women.



1911, the perfect Poiret woman: a sexy amalgam of luxe, ease.

10s

Eyes saw differently after the Russes came.



Poiret, right, fitting a model. He worked directly on his live mannequin, cutting, draping his fabric into his vision of elegance.



Right: Nov. 11, 1918, W.W.I ended: the Jazz Age begins.

PICASSO
Cubisme
Tango craze
Les Fauves
STRAVINSKY
Dada

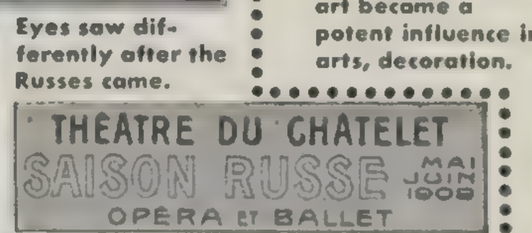
1917: Cubism comes to the theater: Picasso designs Cocteau's "Parade."



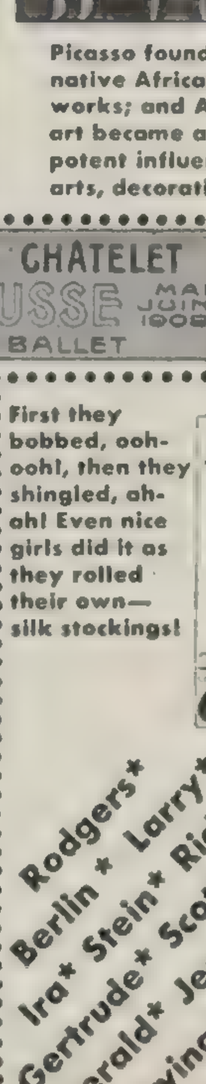
Sarah Bernhardt's Cleo jewels were the rage.



The Castles were radiantly modern in the way they danced, dressed, laughed at everything.



© 1970 BY BORIS KOCHNO



Picasso found native African works; and African art became a potent influence in arts, decoration.



Le Jazz Hot, the blue-blue blues resounded from New Orleans, Memphis, New York to Paris to Berlin. Van Dongen's "Montparno's Blues" shows it as it was.



First they bobbed, ooh-ooh!, then they shingled, ah-ah! Even nice girls did it as they rolled their own—silk stockings!

Rodgers* Berlin * Larry* Ira* Stein* Richard* Gertrude* Scott* George* Fitzgerald* Jean* Colette* Hart* Irving* Cocteau* Gershwin*



Josephine Baker, from St. Louis, conquered Paris because of her charm, voice full of sweet-sad promises, a flippant bunch of bananas, and the exotic color of her skin. Le Tout Paris adored les Noirs.

CALLOT SOEURS
(Active 1895-1937)

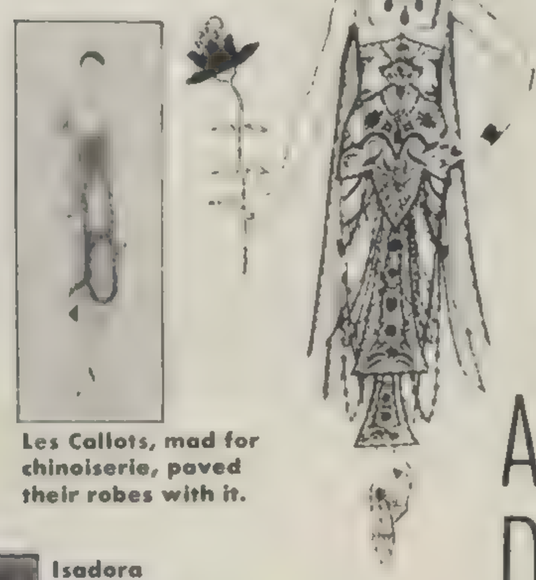


Vogue, 1922, heralded the '20's Oriental surge, the harem allure, the rich rich life.

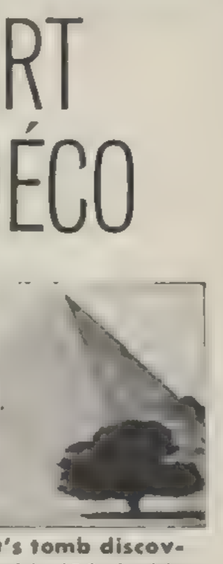


Les Callot soeurs (with mère above) first sold lingerie, ribbons, ended as les grandes dames of French couture, pioneering gloriously embroidered '20's gowns.

A 1920 Callot so extravagantly embroidered it even made Vogue gasp, "So costly!"



Les Callots, mad for chinoiserie, paved their robes with it.



Les Callots lavished lace. Note their exquisite hemlines.

ART DÉCO

20s

Tut's tomb discovered in '22, fashion from head to foot immediately went Egyptian.

Le Boeuf sur le Toit was copacetic

Exposition des Arts Décoratifs, 1925, zoomed angled design. Watch above is spectacular Art Déco.

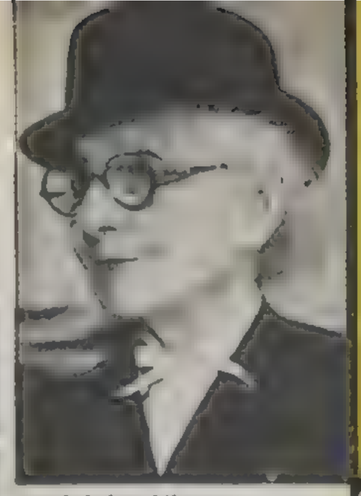
FROM STILE 1925 BY GIULIA VERONESI © VALLECCHI EDITORE, "STYLE AND DESIGN" © GEORGE BRAZILLER, INC.

Inventions that changed your life

Helicopter, 1909
Cellophane, 1911
Air conditioning, 1911
Neon lamp, 1915
Long-distance radio telephone, 1915
Stainless steel, 1916
Automatic toaster, 1918
Push-button elevator, 1922
Radar, 1925
Talking movie, 1927
Teletype, 1928
Rocket engine, 1929
High-octane gasoline, 1930
Electric razor, 1931
Electronic microscope, 1931
Television, 1934
Parking meter, 1935
Jet-engine airplane, 1937
Nylon, 1938
Automatic sequence computer, 1939

PLEASE SEE PAGE 178 FOR PHOTOGRAPH CREDITS

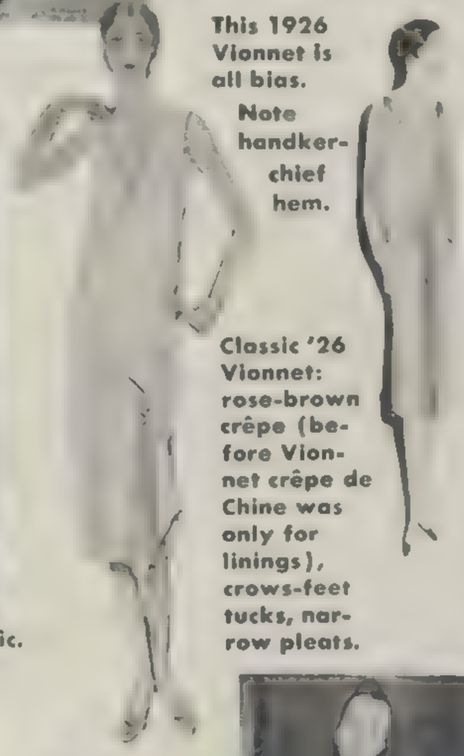
VIONNET
(Active 1912-1939)



Madeleine Vionnet, architect-engineer of dressmaking, developed the bias cut to show women's bodies to rhythmic perfection.



Vogue '26, the mid-decade, high-time winter look: suave, sumptuous, expensive.



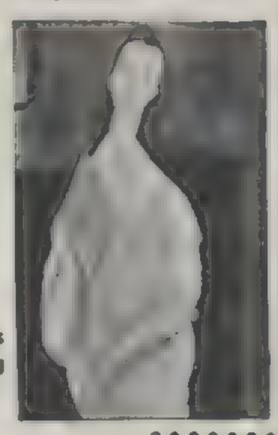
This 1926 Vionnet is all bias.

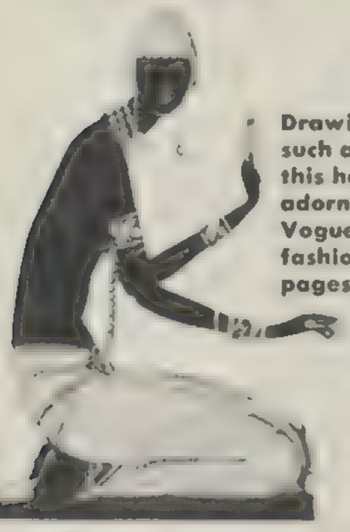
Note handkerchief hem.

Classic '26 Vionnet: rose-brown crêpe (before Vionnet crêpe de Chine was only for linings), crows-feet tucks, narrow pleats.



She used fringe like fabric.





Drawings such as this houri adorned Vogue's fashion pages.

There was a growing cult for Modigliani's smooth, sensuous, sculptural paintings.



Her beading was delicious and sexy.



A chic auto interior: mahogany, silver, blue enamel.

20s



Trending in: Mechanistic art into Abstract

From Hollywood to Moscow to Peking—Charleston! Charleston!



Everybody went to Harlem; Harlem K.O.'d Broadway. London, Berlin, and Gay Paris.



Chicago made its own saxy-sexy jazz-matazz hullaballoo: Sheiks, Shebas danced to it, even in Araby.

CHANEL
(Active 1915-1971)



Gabrielle Chanel with colleague couturier Lucien Lelong, 1931. La Grande Mademoiselle understood modern woman: functional even in feathers and beads.



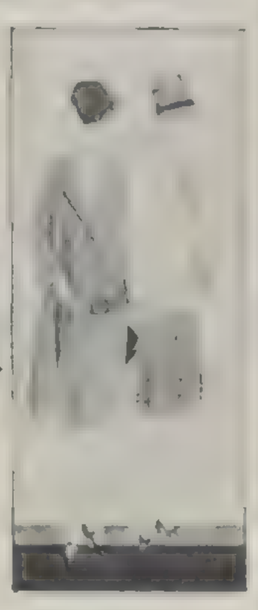
Vogue, 1925, with Benito cover. He's currently showing in N.Y. See page 85.



Chanel invented the white collar and cuffs. Here's smart '26 frock.



Pioneer Chanels: above, '23 look (note her cardigan); above right, '26—note belt on coat, the jersey blouse, tweed cuffs: all Chanel innovations.





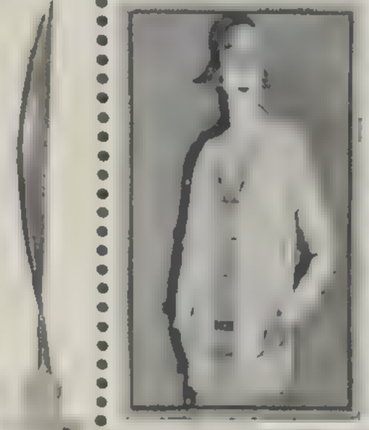
Chanel '20, below; '25, right. Vogue: "Simplicity achieved only by art."



Chanel Triumphs:

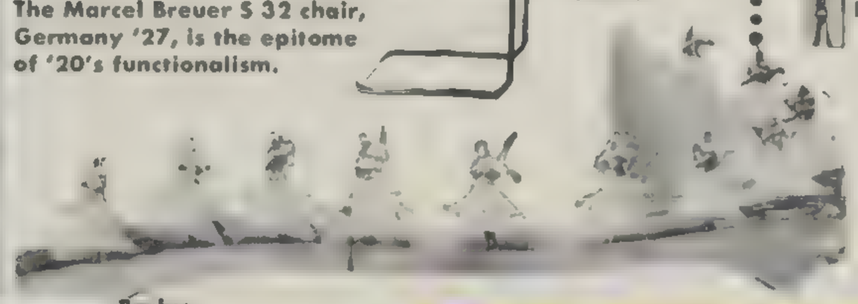
*little lace dress
*rubber raincoat
*Chanel No. 5
*costume jewelry used like *grands bijoux*
*the gamin look
*pea jacket
*turtlenecks
*pullover
*sailor pants
*the catogan
*jersey





Not a Chanel, but definitely her influence, '26.

The Marcel Breuer S 32 chair, Germany '27, is the epitome of '20's functionalism.



Busby Berkeley's dance kaleidoscopes transformed [redacted] movement in 1933. Above, that year's "Gold Diggers."



Brancusi's "Bird in Space" transfixed flight.



Tennis passion blazed internationally in the '20's. Stellar loves: Lenglen, Tilden, Wills, left.

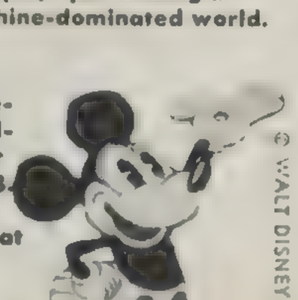
Hefty art trend: the mechanistic. Vigorous example: Cubist Fernand Léger's "Two Women." In '23 he helped make art film, "Ballet mécanique," portending a machine-dominated world.



The world was taking to the air. Mail flew cross-U.S.A. in '24. When Charles Lindbergh hopped the big briny in '27, mass trans-oceanic flight was nearer.

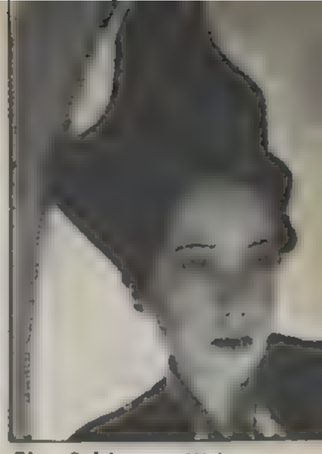


Disney's Mickey began his billion dollar roar in '28. The flick: "Steamboat Willie." Mickey was as real as Our Gang.



© WALT DISNEY PRODUCTIONS

SCHIAPARELLI
(Active 1928-1958)



Elsa Schiaparelli in Vogue, 1937. She brought fun to the haute couture, with her surreal approach; a revolutionary practicality: synthetic fibers, zippers, boutiques.



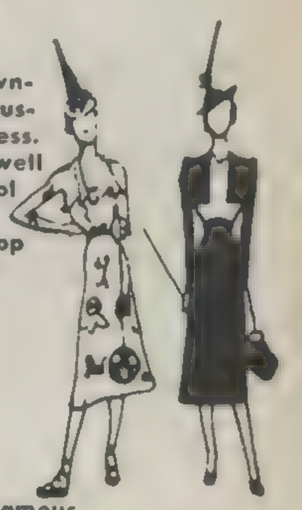
Vogue, Nov. 15, '35. This De Chirico accessories cover cannily foreshadows the Surrealist invasion of the U.S.A. in 1937.



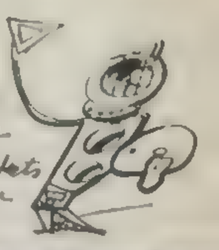
Bérard adored "Schiap's" audacity, limned her giddy fashions frequently.



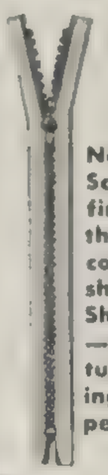
Her clown-cap, circus-print dress. Her inkwell hat, wool bolero dress. Top Schiaps.



Schiap's famous blue rayon jersey coat raised to fine art by Cocteau-designed decorations.

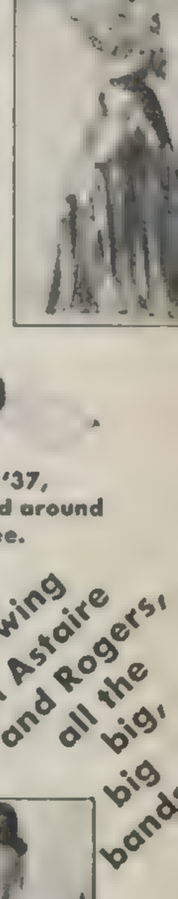


Salvador Dali, whose Surrealism inspired Schiaparelli to put pockets like bureau drawers on women's suits



Not only was Schiaparelli first to use the zipper in couture but she gave us Shocking Pink—her signature, Shocking, her perfume.





Carmen Miranda, right, sparked the Latin American boom-chica-boom: samba, rumba, conga!

Fashion goes prewar extreme. Note platform shoes, Lido-style.



Schiap's newest idea, in '37, handkerchief gloves: tied around the hand, left fingers free.

20s-30s

Schiap's Paris boutique. She developed the idea to a fine frenzy of fun, fashion, fantasy.

Schiap thrust pink-PINK roses into a white satin evening bag.

Swing, Swing, Swing with Astaire and Rogers, all the big, big bands

Brenda Frazier, No. 1 Glamour Girl, café society's pet. Her year, '38.

Schiap's trompe l'oeil sweater, collar, tie woven into the knit.

High spot of International Exhibition of Surrealism, Paris, '38: Dali's sofa—luscious red, red lips.

In 1939 Albert Einstein urged President Roosevelt to investigate the use of atomic energy in bombs.

PEOPLE ARE TALKING ABOUT...



BETTMANN ARCHIVE

"MEETING IS FOR STRANGERS" BY T.S. MATTHEWS

What really happens so close they hardly

Below, an account of such a link between T.S. Eliot, America's greatest modern poet, and college teacher Emily Hale, a remarkable woman.

T.S. Eliot

One of the most tantalizingly shadowed portions in the life of T.S. Eliot (photographed at about forty, above; sixty, below) was his intensive friendship with an unusual woman, known since his youth, valued through his long career. This relationship is explored in the chapter printed here from Great Tom *(Harper & Row), a new book by T.S. Matthews, subtitled* Notes Toward the Definition of T.S. Eliot. *Eliot was hard to define. Stiff-backed and correctly boutonniered, he towered over his contemporaries, gave little of himself save in his poetry. But that poetry remains as much quoted (especially by those who have not read it) as the Bible or the works of Shakespeare. "April is the cruelest month" seems as well-worn and American as "In God We Trust"; and who doesn't know that the world will end "not with a bang but a whimper"?*

BETTMANN ARCHIVE



Ezra Pound was the great open secret of Eliot's life. Pound's helping hand, throughout Eliot's early career and particularly in the shaping of *The Waste Land,* has always been known; the only thing unknown about that help, its extent, has now been cleared up by the publication of *The Waste Land's* original version, with the marks of Pound's editing. But there are other facts of Eliot's life that are not widely known: one of them was his nearly lifelong association with Emily Hale. It was more than a friendship, definitely not a flirtation, something a little less than a love affair but very like a long engagement. A forty-eight-year-long smile and shake of the hand? Not to Emily's mind, and not on Emily's part. She was his oldest friend, and perhaps his closest.

Emily Hale was born in Chestnut Hill, a suburb of Boston, on October 27, 1891, just three years later than T. S. Eliot, but in the proper place. A younger brother died in infancy, so that in effect she was an only child. Her father, Edward Hale, was an architect who became a Unitarian minister like her uncle, John Carroll Perkins. Another uncle, Philip Hale, was the music critic of the Boston *Evening Transcript.* Emily's claims to Bostonian properness (the right church, the right art, the right paper) were thus impeccably registered—as Eliot's, except by ancestry and by adoption, were not. But both of them had the same Unitarian, bluestocking background. Her father was assistant minister (but no kin) to the famous Edward Everett Hale, author of *The Man Without a Country,* at the South Congregational Church in Boston.

Both her parents died when she was a young girl, and she went to live with her uncle and aunt, Dr. and Mrs. Perkins. She and Eliot met perhaps as early as 1908. She was a "finished" young lady of seventeen, recently graduated from Miss Porter's celebrated academy at Farmington; he was a twenty-year-old undergraduate at Harvard. Their meeting place is uncertain.

Did he take her to Harvard-Yale football games? To dances in Boston? Or did they prefer a walk along the Charles and then tea at some chaperone's house? We know they went on skating parties together. And did he show her his poems? Did he confide to her what his own mother did not yet know and that he hardly dared say to himself: that it was poetry he was after, not philosophy? No one now living knows the answer to these questions. One day, however, they may be answered.

How deeply was Emily's heart engaged in this friendship? And what about Tom's? When he set off for Europe in 1914, not to return for eighteen years (except for that brief, unhappy visit to his family in the summer of 1915) he was twenty-five, she twenty-two: old enough to be in love though hardly at the age for two cautious New Englanders to commit themselves.

Then came the unexpected, buffeting word of his almost furtive marriage to some English girl with the fancily spelled (socially suspect) name of Vivienne. Once Emily had recovered from the shock of this painful news and had come to terms with its implications, it must have chastised and then chastened her opinion of him—"altered" would perhaps be too drastic a word. He was less wise than she had thought him, more unstable, liable to the awful daring of a moment's surrender. He was not after all the paladin she had made of him. But he was still the most talented person she knew and fundamentally a dear boy; she was sure great things lay ahead for him. This was a rude interruption of their intimacy, but no more than an interruption; the friendship, momentarily severed, knitted itself together and survived, stronger than ever.

After Tom Eliot's marriage several years went by before they met again: for one thing, U-boats in the Atlantic did not encourage war-time travel, but letters went back and forth; they kept in touch. She heard of his labors at the bank and of his literary schemes and accomplishments; he heard about her scholastic life and the gossip of the academic Rialto. If he did not always send her copies of his books as soon as they were published in England, she could always read them in their American editions. And in 1922, when the first number of his *Criterion* appeared, she would have been a charter subscriber, or on the free list. They met in many places, over many years: in California, when she was on the faculty of Scripps College; at Chipping Campden, in those six summers when she was there with her uncle and aunt; at Northampton, Massachusetts, when she taught at Smith; at Andover, when she was at Abbot Academy. The brightest days of her life were those that marked his visits to her.

Was it from him or from others that she learned of the failure of his marriage? When he went back to Harvard in 1932 to give the Charles Eliot Norton Lectures she must have seen him.

between two people need to meet?

Her life and career were a complement to his: as student and teacher of speech and drama she was a sounding board for his poetry, perhaps a testing ear for the phrases that had to ring memorably and true; and a scanning eye for the dramatic lines that had the seasoned air of lines that have been looked at long (some said for six months). This is not even to hint that Emily was consulted about any of his poems-in-progress; but it may reasonably be conjectured that on more than one occasion he may have showed her an unpublished poem that was finished or even in a semifinal state. In the case of at least one of his plays, *The Cocktail Party*, the typescript passed back and forth between them several times.

The only two poems Eliot is known to have written to her are both light verse: *The Country Walk* ("Among the beasts that God allows/In England's green and pleasant land,/I most of all dislike the Cows . . .") and *Morgan Tries Again* ("Now you jist try your paw—let it come from the 'art—/ At a birthday oration to honour Miss 'Ile"). Neither has been published. But it was she who introduced him to Burnt Norton, the opening scene of the first of the *Four Quartets*, and the person who is hidden in the "you" and half the "we" of the introductory lines may well be Emily.

> Footfalls echo in the memory
> Down the passage which we did not take
> Towards the door we never opened
> Into the rose-garden. My words echo
> Thus, in your mind.

We get a glimpse of her in *La Figlia che Piange:*

> Stand on the highest pavement of the stair—
> Lean on a garden urn—
> Weave, weave the sunlight in your hair—
> Clasp your flowers to you with a pained surprise—
> Fling them to the ground and turn
> With a fugitive resentment in your eyes:
> But weave, weave the sunlight in your hair.

And in Eliot's most ambitious and least successful play, *The Family Reunion*, she has a whole character to herself: Agatha. She is the strongest character in the play and the only one who from the first is aware of what is really happening. And it is Agatha who says:

> "Shall we ever meet again?
> And who will meet again? Meeting is for strangers.
> Meeting is for those who do not know each other."

When Eliot was given an honorary degree by the University of St. Andrews, Emily went to witness his triumph. For the occasion she had bought a brightly colored flowered dress. She walked from the station, carrying her party shoes in a bag, and when she got to the house where the reception was to be held after the ceremony, she changed into her good shoes in the shrubbery. Everyone else was in drearily correct clothes. When she was introduced to her hostess, Lady Drummond, she made a complimentary remark about her garden, whereat Lady Drummond looked her up and down and boomed, "Miss Hale has brought her garden with her!" As an expert on snubs, Emily liked to tell this story on herself.

More even than Eliot's, her humor was of the head rather than of the midriff: it smiled and hummed like a cat or a teakettle; no roars or unseemly sobs of mirth. Her wit did not lend itself to quotation: it was a part of her total style. Eliot's own style, his costume, accent, and manner, was not altogether free from a hint of artificiality; Emily's style was as much a part of her as her backbone. You could not quite say that she was mannered; you could not fail to observe that her manners were impeccable. In some ways a rather odd and difficult person, she was one of those people who, almost embarrassingly, always "do the right thing." With small means, she was generous to a fault. She had many friends, but no close ones.

Before a large party in Northampton Emily sent a huge bouquet of white flowers to her hostess, who was much impressed but who stuck to her own taste. She dismantled the bouquet and added the white flowers to various other vases and pots. When Emily arrived and was profusely thanked by her hostess she looked around, and said in her charmingly clear voice, "Very nice, my dear, but one should never use anything but all white flowers—nothing else is worthy of nature."

Her favorite pupils knew of her friendship with Eliot. She often read his poems aloud in class, and with a favored few she would share carefully chosen excerpts from his letters to her. The excerpts were never very interesting, and she read them as impersonally as if they had been written by some dutiful college boy to an old aunt. But ah, the passages not read! They were what interested the girls. One of her students once asked her whether Eliot was an easy writer. She thought the question over, with many turns and preenings of her proud head, then in her peerless diction she said, "Well, my dear, I believe that Tom enjoys the actual process of writing but finds it quite difficult to think of anything to write *about*."

Eliot sent her a typescript of *East Coker* before the poem was published, and she read it aloud to her special girls. It was an experience they remembered. They gathered in her austere rooms in the sad Massachusetts dusk. Emily was smoking one of her (Continued on page 168)

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COURTESY OF SMITH COLLEGE ARCHIVES

Emily Hale

Smith College teacher Emily Hale (above, a young woman; below, in later years) was one of those teachers who by force of personality and blaze of devotion deeply influence lives around them. The true nature of her attachment to T.S. Eliot, the possible extent of her influence on him form part of a bravura performance of literary deduction in T.S. Matthews' book, which is not an authorized biography (that comes later, for Eliot's widow honored for seven years his stricture against such d work) but a portrait sketch of considerable life-iness and humanity. Journalist Matthews' qualifications? To count a few: he, like Eliot, was born in upper-middle-class Midwest America, studied in a New England boarding school and an Eastern University, emigrated to England, converted to Anglo-Catholicism, and married an Englishwoman.

COURTESY MRS. DOROTHY O. ELSMITH



How famous people cook
BY ARTHUR GOLD
AND ROBERT FIZDALE

From the little old lady



Four new drug-free recipes from the author of "The Alice B. Toklas Cook Book" (who always claimed innocence in including the candy recipe that made her name a counter-culture byword) plus a bonus dish from Toklas friends Fizdale and Gold

In the spring of 1949, we found ourselves in Paris, ringing the doorbell of the house on the Left Bank where Gertrude Stein and Alice B. Toklas had lived together for so many years.

We were messengers bearing gifts to Miss Toklas from our mutual friend Virgil Thomson. She had playfully made known to him that life in postwar Paris was difficult without white chocolate and multicolored rubber bands. Tiny, nimble, and mustachioed, she received us in her flat at 5 rue Christine, where, surrounded by the glorious Stein collection of twentieth-century paintings, we were given a sumptuous tea. We remember incredible numbers of sandwiches, cakes, and cookies, gloriously homemade (all that cooking at the age of seventy-two!) and exquisitely delicious. Miss Toklas served us with an attentiveness and a charm of manner that seemed to belong to another time.

For many years the names Gertrude Stein and Alice B. Toklas brought smiles to people's lips as they were considered figures of fun with their short hair, their homespuns, their tailored suits, Gertrude Stein's peculiar writing, and their eccentric taste in painting and literature. But of course the smilers were mistaken. The Picassos and Matisses that Gertrude bought for almost nothing are now priceless. The books she wrote which seemed so hermetic and zany at the time and for which she struggled to find publishers are now printed and reprinted in paperback. Everybody says, "a rose is a rose is a rose," though nobody quite knows why. (Continued on page 170)

EDITOR'S NOTE: *The Toklas recipes on these pages and the quotations from Miss Toklas were drawn from* Staying on Alone: Letters of Alice B. Toklas, *edited by Edward Burns, introduction by Gilbert Harrison, published by Liveright, 386 Park Avenue South, New York, N.Y. 10016; the price is $11.95.*

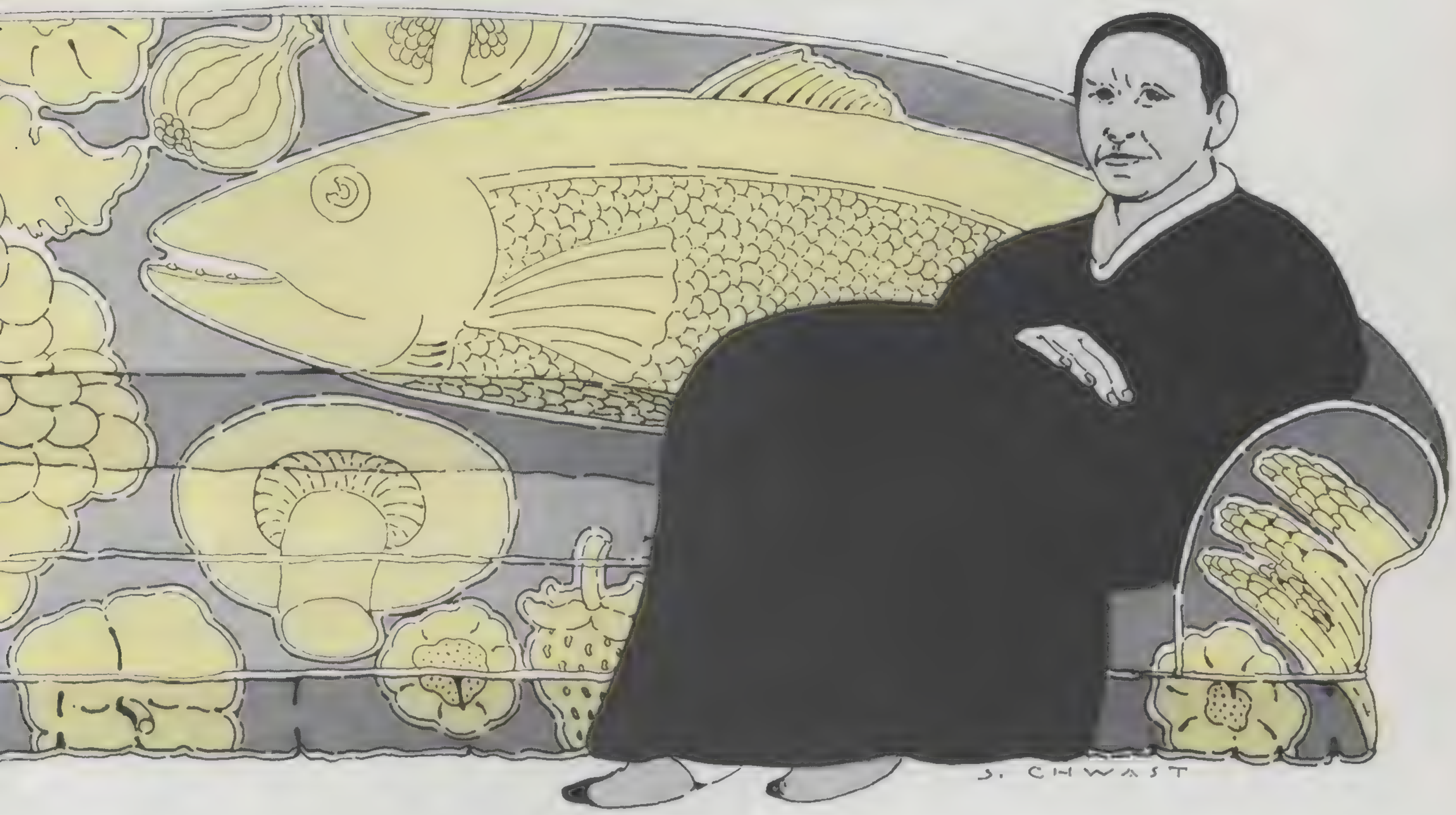
New dishes for you from the letters of Alice B. Toklas — so good they inspired Gertrude Stein

JELLIED EGGS: "I have a new trick"

"I have a new trick for jellied eggs—poached they take too long—so after a few hours in the refrigerator pop them into boiling water for a bare four minutes—then under the cold water faucet (fast running) until you can handle them—shell at once—the white is quite firm—the yolk not cooked. When 1 packet of gelatin has been soaked in ½ cup water, add ½ cup hot water (for 4 eggs), put in ramekins after adding ⅓ cup Traminer wine or any dry perfumed white wine. Before it hardens put an egg in each ramekin and spoon jelly over it to completely cover—sprinkle minced chive over egg and a garland of giant shrimps around. Dainty delicious—great success."

G. and F.'s Tip: Try a layer of smoked salmon, smoked sturgeon, or ham at the bottom of the ramekin instead of a garland of shrimp around it.

who gave you hashish fudge



SAUTÉED SMELTS:
"Witty and irresistible"

Smelts, the freshest possible (4 per person)
Juice of 2 lemons
Flour
Butter or oil
Salt and pepper

Marinate smelts in lemon juice for 1 hour. Dry on paper towels. Dip in flour, coating both sides lightly. Fry in butter or oil for 5 minutes or till golden brown, turning several times to be sure they do not stick. Season with salt and pepper. Serve with lemon wedges or tartar sauce.

G. and F.'s Tip: Excellent served cold with sauce vinaigrette.

GOUGÈRE:
"Don't let cheese touch the pan or gougère won't rise"

"A very old Burgundian dish," rather like a quiche, the gougère is excellent served hot or cold for lunch with a salad and a bottle of Burgundy.

1 cup milk
4 tablespoons butter
½ teaspoon salt
Freshly ground pepper
⅞ cup flour
4 eggs
⅔ cup finely diced Swiss cheese
1 tablespoon heavy cream
1 beaten egg for glaze

Preheat oven to 325°. In a heavy saucepan combine milk, butter, salt, and pepper; bring to a boil. Remove from heat, add flour all at once, and stir well. Return pan to heat for 1 or 2 minutes, stirring constantly until mixture comes away from sides of pan, forms a ball, and makes a slight film on bottom of pan. Remove pan from heat; stir in eggs, one at a time, blending well before each additional egg. Stir in ½ cup of the cheese and the cream. Put batter in a buttered pie plate or in the shape of a wreath on a buttered cooky sheet. Brush with beaten egg, sprinkle with remaining cheese, and bake 40-50 minutes.

G. and F.'s Tips: Be very careful not to let cheese or egg glaze touch bottom of pie plate or cooky sheet or gougère will not rise. Do not open oven door until 35 minutes have passed or gougère will fall.

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LEMON-ANCHOVY CANAPÉS:
"Wiener schnitzel without the schnitzel"

Thin rounds of dark rye bread, heavily buttered with sweet butter, covered with thinnest possible slices of lemon, decorated with crisscrossed anchovies and capers.

POULET CELESTINE:
"Inspired by a chicken sent by Thornton Wilder"

Inspired by a steamed chicken sent to Miss Toklas by Thornton Wilder and his sister Isabel.

CHICKEN:
2½- to 3-pound chicken
1 carrot
1 celery stalk
1 onion
1 bay leaf
Salt and pepper
2-4 cups chicken stock or chicken broth

Place chicken in a cocotte just large enough to hold it. Add other ingredients with enough stock to come halfway up the chicken. Bring to a boil; reduce heat; cover and simmer slowly for ¾ hour or till chicken is tender. Begin sauce about 15 minutes before chicken is ready.

Alice B. Toklas' Tip: Cover cocotte tightly with aluminum foil.

SAUCE CELESTINE:
6 tablespoons butter
3 tablespoons flour
2 cups white wine
2 cups broth from steamed chicken
Herb bag (bay leaf, thyme, parsley, peppercorns, rind from half a lemon, tied in cheesecloth)
2 tablespoons tomato paste
Salt and pepper
½ pound mushrooms, thinly sliced
1 cup sour cream at room temperature
½ cup parsley, chopped

In a large saucepan heat butter till it bubbles; add flour, stir until blended. Add wine gradually, stirring until mixture is smooth. Simmer 20 minutes, stirring occasionally. Add chicken broth, tomato paste, herb bag, salt, and pepper. Cover; cook over lowest flame 30 minutes, stirring from time to time. Uncover; continue to simmer 30 minutes to reduce sauce. Add mushrooms, cook 10 minutes. Remove herb bag. Add sour cream, rubbing with spoon against side of pot until dissolved. Add steamed chicken, bring to a boil. Serve with chopped parsley sprinkled over it.

PEOPLE ARE TALKING ABOUT...



1

2

3

Doing the city-country dash—with dash

How Mr. and Mrs. David Gibbs save energy and time with one good plan for two houses.

"The secret to living well—wherever you live—is to decide exactly how you want to live; to get down to the bare bones of what you really value." In private life as Mrs. David Gibbs, wife of the painter and art dealer, and as the president of Henri Bendel, Gerry Stutz has done just that. She is a savvy and vital woman who knows herself, knows her style—she knows, too, who does what best and how to ask experts for what she wants. This decisiveness shows in the strong personal stamp of the store she runs and in the two Gibbs houses. The first is a duplex apartment in a New York brownstone. The second, a weekend house on eight heavily wooded Connecticut acres.

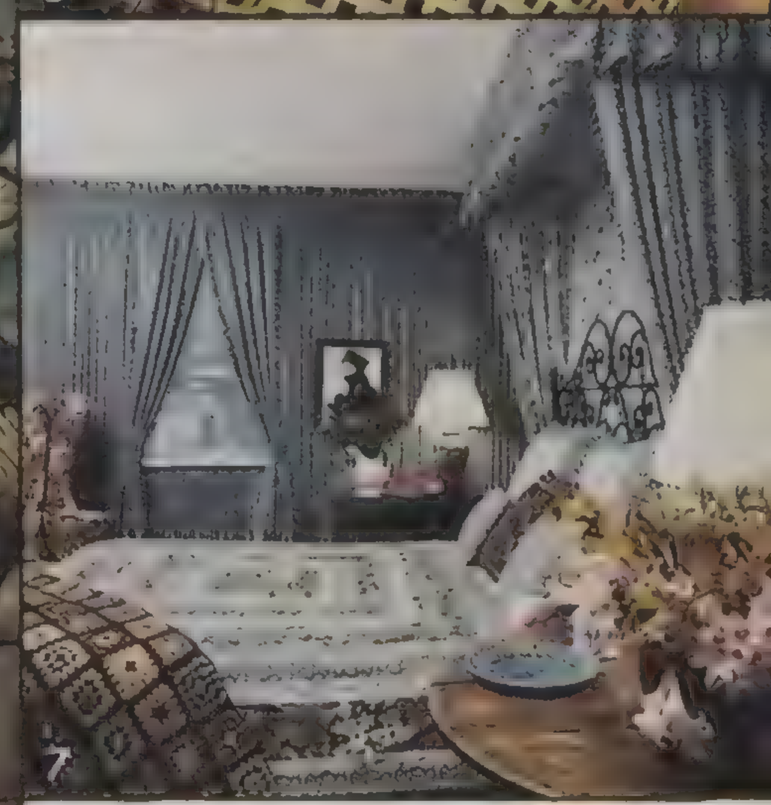
Gerry and David love both places, are slaves to neither. "Right now," she says, "our big time involvement is with the city—we live and work here most of each week. Essentially, the apartment is planned for entertaining. Over the long term, we see our lives in the country—the everlasting things are there: our books (you really live where your books are) . . . the furniture we care about . . . David's antique silver . . . my collection of amber glass."

The Gibbs's bought the property with a small, two-hundred-year-old cottage on it seven years ago, then worked with the architect Harold Caufield to add an expansive house "with generous windows that bring the outside in." Focus of the new addition, a wonderful living room—twenty feet by thirty—with an eleven-foot-high tray ceiling. Off this room, "our outdoor living room from April (Continued)













In the country: **1.** *The "outdoor living room." Cushions covered in printed cottons, sailcloth curtains furnish this covered porch.* **2.** *The big living room, with its mix of new and old furnishings, was added onto a tiny, 200-year-old cottage.* **3.** *The dining room offers views of garden and woodland through big windows, or reflected in a Syrie Maugham mirror painted with* treillage. *Here, as everywhere, the flowers are lilies—Gerry's favorites.* **4.** *Bedroom with a bathtub set in an alcove near the window. For warmth, the bed has curtains. These, and all other curtaining and special upholstery, the work of Luis Perez, "the magic hands."* **5.** *David Gibbs painting hangs on the far wall of the living room.* **6.** *In the library, on the mantel, part of a collection of amber glass that inspired decorator John Rieck's color scheme.* **7.** *Upstairs guest room, curtained in calico, in the antique core of the house.*

HORST

City-country dash

through November" (a big covered porch) has views framed by heavy sailcloth curtains that can be closed against drafts. In the spring view, daffodils: "We 'naturalize' over five hundred every year, planting them in drifts and clumps through the woods like wildflowers."

City apartment and country house are "basically two versions of the same concept of a way to live. Making people comfortable is the absolute basis of every room." To that end: 1. Soothing color schemes revolving around pale, sunny neutrals sparked by warm reds and ambers, steadied by occasional dark tones. 2. Green living things to please the eye—"Trees seen through big windows in the country, trees in tubs and planters all over the apartment in town." 3. Big upholstered sofas and banquettes with satellite upholstered chairs to seat groups from two to twenty "with no shoving over to make room." 4. Lighting "that helps people look and feel their best. I believe in rheostats and a variety of light sources—up lights, down lights, spots, traditional lamps—and I play with them to find the perfect balance. At the store they call me 'the lady with the lamps'!"

5. Storage: "the first thing to plan." In the country, part of the plan is to keep all bed and bath linens right at the rooms where they will be needed rather than in a central linen closet. In town, "the apartment works for big dinners with only a little kitchen because of the way storage is worked. No one has to disturb the cook to go into the kitchen for a glass, or to set the table—cooking and only cooking goes on there. Everything needed for arranging flowers, serving drinks, or setting the table is in a long storage wall in a little butler's pantry/service bar/guest lavatory off the drawing room."

Planned for flexibility, the dining room has two oval dining tables. "For twelve, I have six at each table. Up to six, I use one table for dining and one as a serving table. When there are more than twelve, it's buffet with food on one table. Guests take their plates and have dinner at the other table, or around the coffee tables in the drawing room. We can have twenty for dinner very easily that way."

Gerry knows that any plan has to allow for errors, for slip-ups. What makes hers work so well is that when the crisis comes, she's flexible. And she looks to David for help. "David is English, and the English have never been pampered. For hundreds of years they've come through fire, plague, war. The secret is not to panic—and be ready to turn on a dime."

In the city: **1.** *In the drawing room, two large and well-defined seating groups make a comfortable and versatile background for people and for David's large paintings. Off the drawing room,* right, *combination bar/butler's pantry/guest lavatory with photo-mural wallpaper of stones.*

2. *Library—with comfortable banquettes for talk and well-chosen music—designed by Mario Buatta.*

3. *In the dining room, Coromandel screen panels stand at tall windows. This room and the drawing room, by Ronald and Victoria Borus. Jack Coble was the architect of the apartment.*

4. *In the bedroom, printed cottons in several patterns.*

5. *Gerry stands before one of David's paintings wearing a Mary McFadden toga.*

HORST



4

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2

What you can do now to prevent Cancer

BY ELLEN SWITZER

1. It's the most curable of all leading causes of death.

2. It's the one major illness in which you alone can influence the outcome to a great degree.

3. Half again as many lives can be saved from this disease as are now being saved....

It may seem hard to believe that the disease to which the writer of these three statements refers is *cancer,* an illness many laymen simply equate with a sentence of death. It may seem even harder to believe that the writer is not one of the many cancer quacks who infest our medical twilight zone but Dr. Charles S. Cameron, one of America's outstanding cancer experts. He was formerly medical and scientific director of the American Cancer Society and former president of the Hahnemann Medical College and Hospital of Philadelphia. The statements appear in a book he wrote in 1956, called *The Truth About Cancer.* Since then, the outlook for the patient has grown even brighter, according to Dr. Sidney L. Arje, vice-president for professional education of the American Cancer Society.

"In spite of all the encouraging statistics we can produce, people still have an almost superstitious fear of cancer," Dr. Arje said. "Some continue to believe that it's a completely hopeless condition. This, of course, is far from true. About 220,000 Americans will be saved from cancer this year by prompt and appropriate treatment. The sad fact is, however, that almost half again that many (109,000) patients might be saved if they received earlier and better help."

According to statistics supplied by the American Cancer Society and corroborated by the U.S. Public Health Service, there are about one and one-half million Americans who were diagnosed as cancer patients, who have been treated and now may be considered cured. Their cure was more than good luck. In almost every case the patient had the intelligence, knowledge, courage, and foresight to insist on the kind of physical examination that spotted the disease early when treatment is most effective. That is why the statement that "cancer is the only major illness in which *you alone* can influence the outcome to such a degree..." is so true.

What to expect from a thorough physical examination

What is meant by a thorough physical examination? Cancer experts interviewed for this article agreed that the most effective checkup is usually the one that is done *before* any symptoms, including the seven well-publicized warning signals, appear.

Asked whether he would categorically insist on an annual physical checkup, Dr. Arje surprisingly answered, "No. There's nothing really categorical about good medicine. Whether checkups are scheduled and how they are conducted depend on many factors: the patient's age and sex, his or her family's health history, previous illnesses, et cetera. I certainly would not recommend the same number or kinds of checkups for a healthy sixteen-year-old girl with no history of cancer in her family as I would for a forty-five-year-old woman whose mother and sister had died of breast cancer. The sixteen-year-old might need examinations less often than once a year and certainly would not require the different types of tests that the forty-five-year-old woman would, who might have to be checked out every six months."

A surprisingly large number of people—including those in their forties and fifties, when the incidence of cancer is on the rise—don't know what is meant by an adequate physical examination. They've never had one. They think that an annual checkup, including only very routine tests and taking less than half an hour, is all that is really needed. Their physician may feel that patients would be unhappy about the costs of a complete examination which includes needed tests for early cancer and that at least one part of the exam (the proctoscopic exploration of the rectum and colon) might seem embarrassing and/or uncomfortable. It's true that, without an explanation of this and other necessary procedures, some patients reach the conclusion that their physicians are alarmists and may switch to other doctors who will do less thorough, and therefore less expensive and time-consuming, checkups. Yet almost every patient will agree to necessary tests recommended by the American Cancer Society if the physician points out in a clear and convincing way that the procedures may turn out to be lifesaving.

Where to get a complete checkup for cancer only

To make this point, one unit of the American Cancer Society in Hartford, Connecticut, has set up a one-time complete cancer checkup as a demonstration project. The examination is available for a nominal fee to anyone who signs up. In the past year the unit examined 1,444 patients and turned up seven cases of very early, symptomless cancer which would not have been detected in a more routine physical.

A group of physicians (a surgeon, an oral surgeon, an internist, and, for women, a gynecologist) runs every patient who signs up through a complete battery of tests using the latest equipment. Everything possible to detect early cancer is done. There are blood and urine tests, a com-

plete visual and tactile examination of the body from head to toe, and a proctoscopic examination, plus a mammogram (X-ray examination of the breast) and Pap smear (cytological test for early cervical cancer) for all women.

The internist inspects the patient for suspicious moles and other growths which have a tendency to appear on the back of the neck, between toes, and on soles of feet where the patient may not notice them. An oral surgeon will carefully run his fingers over the patient's gums and tongue, looking for symptoms of cancer of the mouth.

Male as well as female breasts will be palpated for lumps. Most laymen are not aware of the fact that men as well as women can get breast cancer, although this particular malignancy is, of course, extremely rare in men. Everyone's skin is checked for early lesions, with special attention paid to areas that are exposed to bright sunlight. The male's prostate gland is examined. Of course, a careful medical history is taken.

The results of these tests, plus the history, are sent to the patient's regular physician, if he has one. Surprisingly, it often turns out that the patient does not. Many women use their gynecologist as their personal physician. Some men have no regular doctor at all. If they have a minor medical problem, they may call a physician in their neighborhood. (Often, it's not the same doctor who was called when an earlier problem arose a few months before.) Anyone who does not have a family doctor is handed a list of suggested names by the Hartford Unit with the recommendation that an appointment be made as soon as possible.

"Actually, we consider the examination as an educational tool, rather than a substitute for a routine physical," said John C. Seremet, executive director of the Hartford Unit. "It's for that reason that we insist patients sign up for the series only *once*, to teach them what a complete and thorough cancer checkup should include. We have stopped seeing repeaters. That would defeat the whole purpose of the project. We want our patients to see their own personal physicians for a similar checkup every year after they reach forty. We hope that we have also convinced a number of skeptical doctors that most patients don't object to tests when they are necessary."

Seremet added that since the detection unit looks *only* for signs of cancer and not for indications of other chronic and dangerous conditions (diabetes and hypertension, for instances), it is not doing a complete physical checkup, and that this is carefully explained to the patient.

Obviously, the elaborate system of specialists used in Hartford is not necessary for the average man or woman. A good internist or family doctor can usually perform most of the necessary tests in his office. For certain special tests, such as mammography, a patient can be referred to a hospital or other facility which has the required equipment. Incidentally, most physicians who do cancer checkups regularly can do the proctoscopic examination. As one doctor put it: "If I were a patient, I'd find a physician who does this examination regularly. It's much less uncomfortable done by someone who uses a proctoscope regularly than by one who uses it twice a year."

How doctors check for the most frequently found internal malignancy

Cancer of the rectum and colon has become the most frequently found internal malignancy in the United States, topping the incidence of both breast cancer and lung cancer. According to the best available estimates, almost 100,000 Americans will develop this form of cancer next year. Deaths from the disease will probably reach about 48,000, up about 4,000 from the statistics issued five years ago.

No one is entirely sure why this type of cancer seems to be on the increase, just as nobody knows why stomach cancer, for instance, seems to be becoming increasingly rarer. Some researchers are blaming "the affluent diet," including too much fat, too much red meat, too much refined flour, and not enough roughage. Comparative studies of population groups seem to point in this direction.

Because so many patients dread the proctoscopic examination, two other tests for rectal and colonic cancer are now being used. A simple smear test for occult blood has been developed. The patient can use it at home and bring the test paper to the doctor for a laboratory examination. The presence of blood does not necessarily show that a cancer is present. It does mean that further examinations are indicated.

Another new development is a thin, highly flexible rod called the colonoscope which, according to many phy- (Continued on page 172)



CHRISTIAN PIPER

Temperature & your health

BY MELVA WEBER

How hot should your body be—inside and out? Here doctors tell you how to feel well, stay well through heat and cold

"The heart is hotter by half a degree on one side than the other," wrote Dr. Gustav Eckstein, author, teacher, and physician, explaining a variation of temperature deep within the human body and gently correcting our schoolchild belief that we must, all of us, measure precisely 98.6 degrees Fahrenheit beneath the tongue, always. Except in fever.

Most eloquent of physiologists, and in his mid-eighties a continuously turned-on celebrant of life, Dr. Eckstein writes of average body heats: "One man's differs from another man's by only a degree or two, whether Eskimo or Zulu, whether hod carrier climbing up a ladder or fop slumping in a contour chair, whether December 25th or July 4th."

Deep inside the body's core, Dr. Eckstein tells us, temperature differences are small, the life-heat quite steady: "Hottest organ may be the liver, from whose hot cells heat flows outward through blood, muscles, fat, skin. But each man's does fluctuate through the hours of the day, regular fluctuations, also personal fluctuations. . . . The outside, the skin, the exposed parts have not the same temperature as the unexposed, vary easily and widely."

Adds Dr. Robert S. Gordon, Jr., clinical director of the National Institute of Arthritis, Metabolism, and Digestive Diseases, "The tyranny of the thermometer—the idea that you must maintain a 98.6 degree temperature all the time—is wrong. After a set of tennis in the hot summer sun, a perfectly normal and healthy person may have an oral temperature of 101 or 102 degrees, which will do no harm at all, provided you cool down promptly. Conversely, after a swim in chilly water you may register two or three degrees below that mark of 98.6 degrees."

In women's bodies, a subtle and elusive temperature change takes place in the ovulatory cycle, and women who are striving to conceive must discover their times of ovulation by taking morning temperatures. The fertile stage of one's menstrual cycle is marked by a rise of only about two-tenths of one degree. Rising from bed and moving about will raise the temperature a full half degree.

Yet mankind needs to maintain his body heat within a narrow range. So he heats his winter quarters, chills his buildings in summer. Conservation of energy resources, this season, calls for less heat in our rooms. Will we be chilled? Will we catch more colds, have sinus infections, suffer bone and muscle aches? We push down our room thermostats from more than 70 degrees to just 65 degrees. Will (Continued on page 172)



Casual— the kind of dressing that comes most naturally

The clothes you'll want first from the New York Spring Collections . . . starting with three of the best new dresses in town

Newest one-piece dress:
the loose-on-top, lean-below blouson
in a small, clean many-color
print on thin black jersey.
With dropped shoulders, cropped
kimono sleeves, and a skirt
that touches on the hip. By Jack
Bodi and Ronald Kolodzie for
Concept VII, of Trevira (Texfi
Impression fabric). About $90. Mid-
February, Miss Bergdorf of Bergdorf
Goodman; Furchgott's; Shillito's;
Sanger-Harris; Bullock's.

KOURKEN PAKCHANIAN

One of the prettiest two-piece dresses around: John Kloss's brown-on-white cotton knit print, gored so it curves in, flips out . . . soft and shaped. By John Kloss for the Kreisler Group, in Otten fabric by Toba. About $92. March, at Bloomingdale's; Wanamaker's; Swanson's; Sanger-Harris. Hair, this page, by Rick Gillette; opposite, by Davian. Accessories, both pages, next to last page.

The two-piece, mid-calf dress in thin, soft, rust-black-white print challis —tiny, back-flare top; lean, flared skirt that clings on the hip. Shown just the way designer Stephen Burrows showed it—for day. But we like this length a little later— for a bistro-movie kind of evening . . . for day, we'd shorten it. Of rayon, (Fisher & Gentile fabric). About $140. Late Feb., Bonwit Teller; Joseph Horne; Joseph Magnin. Scenes throughout: J.F.K.'s National Airlines Building.

The essence of a casual
day in town—soft,
easy pieces,
natural colorings . . .
worn by Cornelia Sharpe,
new face in movies—
now in "Serpico,"
next in "The Shoot"

The sweater-set suit and how to wear it—Oscar de la Renta's soft, hip-covering cardigan, sleeveless pull, and wonderful, fluid jersey skirt flared from the hip. . . . *Closeup center,* the putting together: the scarf to tie like a little collar, loops of chain—you don't want clutter at the neck, but you do want something soft and pretty (which is why we like the look of loose, full, longer hair). Sweater set, knitted of cotton and linen, and Woolmark skirt (Jasco Fabrics), about $435. Elizabeth Arden Salons; Balliet's; El Palacio de Hierro, Mexico City. Hair, François of Suga Salon; makeup, Sandra of Kenneth.

Even your pants look is soft—
the perfect beige gabardine trousers
that fall straight and easy,
the soft-tied blouse in ivory silk
crêpe de Chine, and the long, flared
toast rainjacket you swing
over everything, fair weather
or foul. All, by Oscar de la Renta.
Water-repellent jacket with Scotchgard
Protector, of cotton and Trevira
(Pomezia fabric); Abraham
silk shirt; wool pants (Dormeuil
Gustave Goldberger fabric). Turnout,
about $485. Bonwit Teller;
Nan Duskin; Swanson's; I. Magnin;
El Palacio de Hierro, Mexico City.
Accessories, next to last page.

KOUPKEN PAKCHANIAN

THE NEW YORK SPRING COLLECTIONS

Anne Klein's wonderful lean, unlined, cardigan raincoat that you slip on and forget—it's that light. In vanilla chino with a natural combination: string sweater, toast pants. Coat, of Fortrel and cotton, about $80; linen-and-rayon sweater, about $32; polyester-cotton-and-rayon pants, about $75. All, available in mid-February at Bloomingdale's; Kaufmann's; Hudson's; Harzfeld's; Goldwaters; Bullock's.

Calvin Klein's tan poplin balmacaan—the raincoat with room enough for everything! And rubberized for every weather. In Dacron-and-cotton (N. Erlanger Blumgart fabric). About $130. Mid-February, Saks Fifth Avenue; Joseph Horne; Jacobson's; Makoff. Accessory details for both these pages, on the next to last page of this issue. All coifs, by François of Suga Salon.

The raincoat—this year's every-weather, every-season, over-everything coat for day

Newest double-faced coat: a soft, tied shirt of cotton ticking —blue outside, blue-and-white stripes inside—with a matching double-pleat skirt, tiny cap-sleeve sweater. By Giorgio di Sant' Angelo. Coat and skirt, of cotton (Freund & Freund fabric); angora, lamb's wool, and nylon sweater (Held Fabric). All, about $320. End of month, at Elizabeth Arden Salons; Harzfeld's; Sakowitz; Makoff. Jewelry, Van Cleef & Arpels.

KOURKEN PAKCHANIAN

Newest trench coat: a jacket—put together as a rain suit with matching camel poplin pants; navy cotton knit T-shirt underneath. By Ralph Lauren. Jacket (about $130) and pants (about $55), of water-repellent cotton poplin; T-shirt, about $12. Bloomingdale's; Kaufmann's; Stix, Baer & Fuller; Halls Crown Center; I. Magnin.

The rainjacket as an oversized shirt—water-repellent double-faced cotton duck in tan, roomy enough to go over another jacket. Here, with a brick-red pullover and creamy cotton poplin pants. Ilie Wacs jacket, about $100. At Saks Fifth Avenue; Stanley Korshak. Both pages, hair combed by François of Suga Salon.

THE NEW YORK
SPRING
COLLECTIONS



The rainjacket—instant classic! The best new all-around casual look going over pants—any season, whatever the weather

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The shirt-jacket in black poplin, turned out with matching pants for whatever the weather turns out to be. Giorgini by Louis Dell'Olio; polyester and cotton. Jacket, about $52; pants, about $46. Next month, Bonwit Teller; Bullock's; All accessories, next to last page.

KOURKEN PAKCHANIAN

THE NEW YORK SPRING COLLECTIONS



The handiest dresses in town—the kind you can jump into first thing and stay in all day ... with or without a coat

The easiest way to be dressed for town, *far left*—in a navy knit short-sleeved V-neck dress and matching cardigan jacket, a long soft scarf tied at the neck. By Sandy Kayne for Stephan Casuals (with its own scarf, not shown), of Dacron (Klopman Mills fabric). About $105. Saks Fifth Avenue; Hutzler's; Halle's; Sakowitz; I. Magnin. Scene: J.F.K.'s National Airlines Building.

How the shirtdress looks today, *left*—small, lean, on the body, and with the concise little print that looks so right to us now—white and black on soft yellow knit. By Tricosa of Paris, of polyester. About $110. At Sara Fredericks; Stanley Korshak; Sakowitz. Hair, opposite page, by Rick Gillette; accessories, both pages, next to last page this issue.

The blouson dress, *right*—like a soft little caftan wrapped at the waist, with loose rolled sleeves, dropped shoulders. And it's red!—the hottest new color in town. Shannon Rodgers for Jerry Silverman; polyester and cotton (Galey & Lord fabric). About $110. Miss Bergdorf of Bergdorf Goodman; B. Forman; Garfinckel's; Joseph Horne; Hudson's; L.S. Ayres; I. Magnin. Hair, this page, by Davi[illegible].

KOUPKEN PAKCHANIAN

NEW YORK SPRING COLLECTIONS



Shirt-and-skirt dressing... the look of a dress for town—in clean, small prints, in any season... starting now, under coats

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We think this little one-piece knit dress is terrific . . . the clean, small print . . . the whole attitude—like being in a shirt and skirt—but dressed. In a black-and-beige print, wrapped, tied with a soft silk scarf, cowboy-style. By Nat Kaplan (we added the scarf), of nylon. About $95. Bonwit Teller; Garfinckel's; Joseph Horne; Jacobson's; Stanley Korshak; Goldwaters.... On both pages, an inside view of the National Airlines Building at J.F.K.

New way to wear the two-piece dress—as a shirt-jacket and skirt with a navy T-shirt tucked inside. The thin, soft knit—red-and-blue tile-print on white. By Eleanor Brenner for La Chemiserie, of rayon and cotton. About $72. Available in late February, at Bonwit Teller; Jacobson's; Harzfeld's; Neiman-Marcus; Neusteters. All the jewelry—and the watch—from Van Cleef & Arpels.

The shirt-and-skirt dress in wine-navy-and-cream printed challis—the sort of perfect pulled-together look that goes without a second thought. By Ginori, of rayon. Shirt, about $38; skirt, about $48. At Bonwit Teller; Lillie Rubin-South and West; Balliet's. Accessory details for both pages, on the next to last page of this issue. Hair and makeup, by Rick Gillette.

KOURKEN PAKCHANIAN

NEW YORK
SPRING
COLLECTIONS



Dresses you can really live in day after day, season after season—the striped jersey shirt of a dress, the seersucker plaid with a matching jacket

Two things everybody loves—
the dress that comes with its own
matching jacket, and the freshness of
navy-and-white seersucker plaid—
a classic! By Belle Saunders for
Abe Schrader, of cotton and polyester.
About $130. At Saks Fifth Avenue;
Jacobson's; I. Magnin. On both pages:
jewels by Van Cleef & Arpels;
hair by Rick Gillette; background,
the National Airlines Building at J.F.K.

KOURKEN PAKCHANIAN

Think of the softest, thinnest T-shirt—
that's the way this wool jersey
dress feels and moves on the body. And
in stripes!—yellow, blue, orange, and
white—it clings on the hip, flares
out to a flippy little hem. A Woolmark dress
by Mario Forte for Rona (Fair-Tex Mills
fabric). About $85. Lord & Taylor;
L.L. Berger; Wanamaker's; Kaufmann's;
Jacobson's; I. Magnin. Accessories,
both pages, next to last page.

BEAUTY NOW

CHRIS VON WANGENHEIM

The distance between two points—heated roller to finished perfect hairstyle—differs from woman to woman, according to self-knowledge, dexterity, and practice. On the left, Karen Graham carries out a many-times-daily task, setting her hair so that it ends up looking like the style you see below. Karen is a professional, but everyone can improve the way her hair looks by learning a few basic rules that apply to all, then following guidelines laid down by the experts according to type, environment, looks. The answers are here.

Worry-free hair—is it possible?

By Shirley Lord

8 special pages all about hair—a woman's most important accessory

Far left: Fernando Sanchez's pink satin de lys wrap robe. Details, next to last page. Necklace, by Clifton Nicholson for Magda K. *Above:* Geoffrey Beene's white-green-and-peach silk crêpe de Chine dress (Gandini fabric), with scarf (not shown), about $365. At Bonwit Teller. Coral-jade-and-gold jewelry, from Van Cleef & Arpels. Hair, cut and shaped by Rick Gillette.

FRANCESCO SCAVULLO

Yes

. . . if you choose your hairdresser as carefully as you choose your doctor—and find one like Marc Sinclaire at Elizabeth Arden, who keeps his clients to a tight schedule of washing, cutting, conditioning, according to quality and quantity. He's even sent an erring client a telegram to remind her it's haircut time. . . .

Yes

. . . if you know how to get the best out of your hot rollers between salon visits—the dimension of the roller you use is all-important. The smaller the roller, the tighter the curl.

Yes

. . . if you listen to advice. Marc Sinclaire gives his inquiring clients hot-roller lessons plus some specific rules: don't move around while you're using your rollers. Sit tight for the ten minutes necessary to curl (five) and comb out (five)—heat is lost from most rollers in about five minutes—and once heat is out, the rollers can be, too. Colored hair absorbs heat faster, should use mostly large rollers to avoid an overtight curl. Fine hair also curls more easily than heavy thick hair; so should concentrate on the large size.

Yes

. . . if you follow these tips for a good home style. 1. Divide hair into sections. 2. Start curling on left-hand side in clockwise direction (unless left-handed, when you start on the right). 3. Hold section of hair straight up from the root and angle it out sharply towards the face. 4. Start winding roller in hair as if winding up a ribbon, keeping the same angle to the hair. 5. Use three large rollers on top of head which, when unpinned, give extra volume to style. 6. Use the smallest roller at nape to avoid straggly ends. 7. When cool, unrolling is as important as rolling up—and must be done with great care to avoid snarling. 8. Brush out all over. 9. Where height or volume is needed, backcomb with fine-tooth-comb —near the root where hair is thin on top, from the bottom where it is thick. 10. Remember repeated use of hot rollers dries hair, so ends should be cut regularly. 11. Too much use brings up natural oil, making hair dirty quickly. 12. Every week hair should be without hot rollers one or two days.



Above: Suga studies hair length, shape of head, then natural hair movement as Mona shakes her head from side to side. Below: To protect baby-fine ends, Suga wraps hair in Kleenex before winding it onto five large hot rollers. Above: On combing out, he divides hair into four sections, before rolling each section under into coils with his fingers (below), securing with five bobby pins in each.





Do-it-yourself plan



Here you see some of the diagrams drawn by Alexandre of Paris to help Evangeline Bruce set and then comb out her own hair to achieve the style he evolved for her some years back—at right. She now lives in Peking with her husband, David K. E. Bruce, America's first permanent representative to the People's Republic of China.



Evangeline Bruce admits, after a lifetime of hairdressers all over the world, she has now come to the point of completely "doing-it-myself" . . . with the help of Alexandre's sketches.





KOURKEN PAKCHANIAN

The difference a hairstyle can make

Before stylist Suga came to the rescue, Mona Ostergaard, visiting from Jutland in Denmark, was just another pretty face hoping to model in the U.S. When she arrived at Vogue with her portfolio of pictures, there was something very appealing about her unmade-up face—"I usually don't wear makeup"—but her hair hanging down her back did nothing to increase her potential. We suggested she cut her hair, but Mona demurred, explaining that her hair, being baby fine, had taken four to five years to reach its present length—which she liked.

Rick Gillette, man behind many great new looks, was in the office and put our thoughts into action without the help of scissors. Using big bobby pins, he demonstrated to Mona a short-haired look, showing her how a new hairstyle could boost her looks—and the possibility of work—a style that was still relatively easy to do herself. Later, Mona went to the studio where Suga followed the "short-hair look for long hair" idea to effect the transformation you see here.

Top, by Scott Barrie.
Accessories, next to last page.

100 facts you need to know

1. Learn from the experts. All over the world, top stylists concur: hair health first; no style works without it.

2. Get a hair checkup at least once a month . . . it should determine texture, condition, and hair weight.

3. Include specific vitamins in your diet to support growth and pigmentation—chiefly components of B complex, vitamins E and C.

4. Eat enough protein. Hair will exhibit atrophy and decreased pigmentation after 15 days on a low-protein diet.

5. Avoid excessive quantities of vitamins A and D (sun)—both capable of causing dry-scalp symptoms, inflamed hair follicles, leading to hair loss.

6. Exercise your hair. Rita, hair specialist at Kenneth, says "Hair is like a muscle, must be exercised like the rest of the body." She uses a high-frequency treatment, in which electricity passes through an ultraviolet "fork" to "rake" hair. This is to stimulate scalp, swell hair, so thicken it.

7. Give your hair nutrition, as you give it to your skin. Rita first applies vitamin creams, then citrus oils, mixing them in a blender to create air pockets for ultra-lightness.

8. "Never put any cream, shampoo, or lotion on the hair that is heavier than the hair itself," Rita says.

9. Don't let tension ruin your hair. The right massage is the answer—always a part of Rita's treatment—up spinal column to relax tightened shoulder and neck muscles, freeing vital blood and oxygen flow to the scalp.

10. Match shampoo to your hair type. Over-strong alkaline soaps and shampoos render hair dry and brittle, especially hair that is regularly colored.

11. Get a shampoo prescribed for you where possible. Rita whips up her own in blender, uses only the foam to cleanse, again for lightness.

12. Rinse first, she says, to get dirt out, then cleansing foam and several warm-water rinses.

13. Warm water makes hair bounce, cold makes it limp.

14. Don't rub hair dry—it splits ends. Do blot it, hug until moist, then buff gently with boar-bristle brush until finally dry.

15. Do forestall tangling by combing, smoothing out hair before washing.

16. Do dilute all shampoos with water and whip with eggbeater to create foam. A thick layer of shampoo can deaden hair.

17. Do brush hair only when ultra-clean.

18. Do wash hair every four days, Rita says, at the same time if you can, for every minute counts.

19. Keep up hair-health programs when traveling. A lady named "Mad" is the "Rita" of Paris, at Laurent Godefroy. In London, Philip Kingsley's the expert to see—and Michael Landon at Harrods.

20. Discover Mad's own herb and plant treatments for problem hair.

21. Greasy, baby-fine hair is the condition Mad finds most prevalent. For this, she says, "Never brush, only comb with wide-tooth comb."

22. "Never wear a wool or fur beret."

23. "Dip hair in sea water as much as possible."

24. Do backcomb roots to permit air to penetrate scalp.

25. Don't shampoo greasy hair too often. Overwashing promotes greasiness.

26. Do use only lukewarm water. Hot water activates overactive sebaceous glands (major oil producers).

27. Use Mad's twice a week "greasy hair" treatments made from laurel-leaf base: lotion and powder.

28. Dry brittle hair needs the mildest type of shampoo—Mad makes one from an acacia base.

29. Use a huge sponge for washing, Mad says, gentler than fingers on the hair, better able to flood the hair with water.

30. Brush dry hair,but only with natural bristles, *never* nylon.

31. Oil scalp thoroughly the night before a salon visit—mink oil preferably.

32. Discuss with your dermatologist the latest European methods for hair health—intravenous or intramuscular shots of Bépanthène (panthenol) for 12 days every 6 months.

33. Advocating them is Baroness von Thyssen, who—says Kenneth—has the most beautiful hair in the world. Bépanthène is said to donate panthothenic acid, vitamin B_5 to the body.

34. Lack of panthothenic acid may lead to seborrhea, hair fallout, breaking nails. Conversely, it encourages hair growth, hair strength.

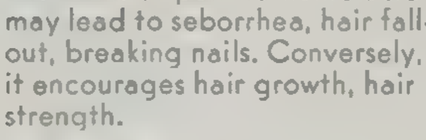
35. Do help your hair with Redken products, known for their purity. (Redken salons in *Yellow Pages*.)

36. Try a Capillo Treatment (at most Saks beauty shops). A hair is magnified to establish its true condition. Diagnosis leads to specific treatment.

37. Look for the name René Furterer in Glemby department-store salons—hair custodians.

38. Original hair masks are found at Suga (132 E. 70 St., N.Y. 10021), devised according to the problem.

39. Problem hair can also benefit from Fermodyl treatments at 150 Seligman & Latz salons (call collect: 212-582-6100, ext. 221, for locations across the country).



40. Poor equipment ruins hair. Throw out broken combs, painful brushes that can scratch scalp. Your comb should have wide teeth, rounded ends. A plastic comb is kind to hair.

41. Use an aluminum comb in winter to cut down on static electricity.

42. Avoid brushing if you have thin, fine, or damaged hair (through over-coloring, heating, any excesses).

43. Benefit normal thick hair with *some* brushing.

44. Brush to remove dust and dirt.

45. Brush to spread natural oils evenly throughout head.

46. Brush to boost blood circulation by "massaging the scalp."

47. Forget about one hundred strokes a night—overbrushing can tear hair.

48. Use a brush with natural bristles.

49. Match bristle to hair type: soft for soft, stiffer for thick. Natural bristles attract more debris than synthetic.

50. Best brushing comes from bending over, brushing up and out from nape, igniting circulation.

51. Exchange brush for fingers occasionally—use them, not nails, to massage scalp all over, again bending head and from nape up.

52. Better still, get someone you love to massage your head for you.

53. Best to brush before shampooing, to stimulate oil glands.

54. Don't brush hair when wet—it stretches.

55. Use a comb to unravel snarls gently.

56. Search out commercial shampoos that cleanse with alkaline compounds, but add acid ingredients to rid hair of final residue—rather like skin tonic gathers up leftover cleanser and skin debris.

57. Select one that aims to stabilize hair's pH factor, otherwise known as nature's own protective coating, balanced between acid and alkaline.

58. Hair suffers when pH is disrupted. Check up on yours—a normal reading is between 4.5 and 7—means hair is being well protected naturally.

59. High alkalinity—a pH above 7—hair will be porous, flyaway, unmanageable.

60. Low pH—under 4.5—means over-acidity, a condition that can permanently damage hair.

61. Keep hair on an even keel by conditioning as you cleanse.

62. Conditioning agents penetrate outer cuticle, reduce static electricity, calm hair down.

63. Seven natural ingredients condition, de-tangle, and cleanse in Revlon's Milk Plus 6 shampoo.

64. Choose the formulation for you in every case. Milk Plus 6 comes in one formula for colored or over-dry hair, another for normal-dry-slightly-oily.

65. Salons in Europe often make their own shampoo from rainwater (country gathered) and herb infusions.

66. Choose camomile for dry thin hair.

67. Look for rosemary for normal-to-oily.

68. Fragile hair can depend on saponaria, nature's most gentle detergent—herbs from Culpeper in London.

69. Do use a conditioner about 2 inches away from scalp, then down to ends. The scalp doesn't want the conditioner—the hair does.

70. Do rinse unceasingly to rid the hair of every vestige of conditioner.

71. Oily hair can now take refined conditioners like the non-oil-based L'Oreal's Protein Creme Rinse.

72. Heat helps conditioners work—dilating pores, aiding chemical action.

73. Use Saran Wrap to cover hair saturated with conditioner. Then, cover with shower cap, sit under dryer, or wrap a hot towel around your head to speed up action.

74. Help a set to last by setting hair with Azuree's Naturally Enriched Setting Spray—also works with hot rollers.

75. Do use appliances correctly—read the instructions. Cuticle damage results from intense sudden heat emerging from metal nozzle of hand dryer.

76. If hair is blown dry more than once a week, it must have conditioning treatments once a week.

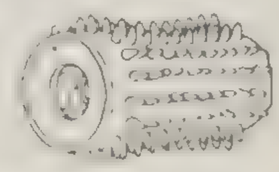
77. Blow drying isn't for everyone. Glemby's training directors, John and Susan Chadwick, say naturally curly hair gets better results from conventional setting and hood drying.



78. Buy a portable dryer with conditioning mist attachment, plus different sized combs and brushes, like the Mighty Max 85 by Gillette.



79. Delicate hair can be harmed through rough handling with comb or brush. An electric de-tangler (Gillette's Purrr) avoids this.



80. Follow the hot-roller course on the previous page. Or if you prefer a curling iron, choose one that's coated to prevent hair sticking, thermostatically controlled to preclude overheating.

81. Curls are with us for spring—which may mean a return to perming for some. Jean-Louis David in Paris uses a cold perm for parts of the style, never the whole head.

82. Check into the Mini-Wave perm at Seligman & Latz salons, also aimed at curling only sections of the hair to give certain effects to a style.

83. More curls from Toni, whose latest do-it-yourself perms have the most direct instructions yet.

DRAWINGS BY EMANUEL SCHONGUT

84. Salon curls from Helene Curtis' Uniperm that takes only 6 minutes to work, producing a soft, natural-looking bend. It should last from 4 to 6 months, they say.



85. Safety first comes with Clairol's Crazy Curl, meant to be [illegible]d with tap water to produce [illegible]am on demand, a long-lasting curl in [illegible]conds.

86. Perms are highly alkaline and so drying—use a conditioner before and after.

87. In Paris Alexandre's priorities for beautiful hair are (a) condition (with his special marrow treatment [illegible]), (b) the cut—h[illegible] appointments at new moon time, then (c) a proper set with slow cool to warm drying, relaxed in lovely surroundings.

88. In London Michael [illegible] Michael John, respo[illegible] for Princess Anne's wedd[illegible], follows condition with two more big "C's"—Cut and Color.

89. Avoid razor cuts—the slighest mistake takes a toll [illegible] hair's str[illegible]. Ch[illegible], it's with [illegible] know-how.

90. Don't cut your hair in the summer—its best growth time. Marc Sinclaire prefers not to take haircut appointments between June and September.

91. Pruning is another matter [illegible]—just the very ends, for hair health. A blunt cut encourages stronger hair.

92. Start to color your hair gradually—learn how you look with completely new color (if that's what you want) with a wig (see next page).

93. Remember, the color you see on hair-color charts shows how color looks on white hair. The same [illegible] looks different [illegible] its own.

94. Don't straighten or perm or hot roller your hair f[illegible] two weeks before hair coloring.

95. Always do a patch test to see if you're allergic to the product.

96. Wash-out color products only coat the hair, don't contain peroxide, so cannot make any [illegible].

97. To darken hair dramatically, use a one-step permanent pr[illegible].

98. To lighten hair consider[illegible], have to have a tw[illegible]. F[illegible] hai[illegible] applied (via a toner).

99. "The older [illegible] call it brandy [illegible].

100. Red [illegible] 4 [illegible] Rem[illegible] than the crow[illegible]



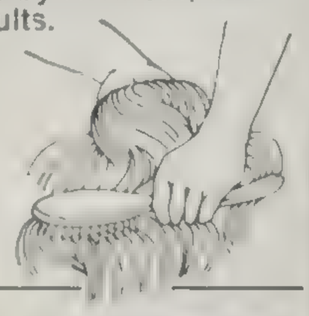
PHOTO: STONE

The case of the long-haired lady, Diane von Furstenberg

All over the country there are long-haired ladies who long to cut their hair —to wear the look that's current, above the shoulder, with volume dictating style. Diane von Furstenberg, the European beauty who's more than proved, with her success here as a dress designer, that she's not just a lovely face, wants the newest look . . . and long hair as well. We offered Diane the solution: shorter hair whenever she felt like it—without sacrificing one inch of her pretty dark hair—remarkable new looks via Kenneth wigs . . . see next pages. On those pages, and this, Diane is wearing clothes she designed. Her hair, by Kenneth. Makeup, Sandra of Kenneth. Accessories, next to last page.

Diane makes a wig a most valuable asset

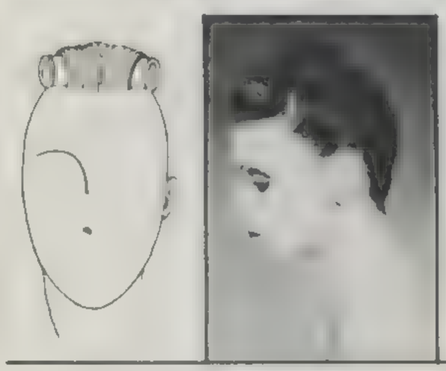
Choose a wig as carefully as you choose a dress, and it can become the most useful accessory you own. Here, Diane von Furstenberg acquires shorter hair and two new looks—with two Elura wigs by Kenneth, who told her (and us) how to get best results.



A Once you've found your wig, brush it well, get to know its shape and feel.



B Wigs rarely fit 100 percent. Hair has to be maximized or minimized for comfort. For the wigs Diane chose, her hair has to be maximized by putting it into a chignon with a big knot on top.



C She combs about 1½ inches of hair in front onto a hot roller, to be merged later with wig to create a natural-looking hairline. Hair is pinned at nape, too, to ensure no stray ends show.



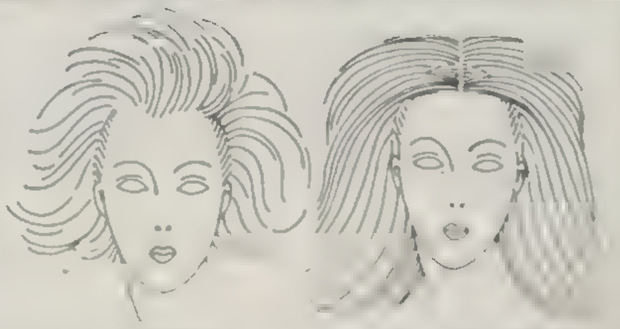
D Wigs must be put on front to back. Leave only front curler out; then pull wig down on both sides at ear level, wiggle into position. With large hairpins, Diane pins wig tightly into place, through "top knot," above ears, at back. Security is all-important. She removes curler, backbrushes the "curl" of her own hair over the wig's hairline.





Diane uses metal brush (no static) to add little finishing touches.

E Finally, she sprays a piece of cotton with hairspray, brushes it over the front.



EMANUEL SCHONGUT

A wig can—should—be an asset. Its style won't drop out in dampness or frizz in humidity; its color won't fade in the sun or go grey; its texture won't get thin or dull with time. But a wig needs care, can be brushed, combed, cut, or even colored. Get to know your wig, so the one you buy will be the one you can live with. *Don't* buy one that isn't "you"—it never will be. *Do* buy one that suits you and the life you lead. Keep wearing it till you forget it's on your head. The whole idea behind a wig is to look as if you're not wearing one . . . but to look your best when your hair doesn't.



BOB STONE

BEAUTY
NOW

VOGUE PATTERNS

SUIT, VOGUE PATTERN #2941
BLOUSE, VOGUE PATTERN #8749

The new softness: how to sew it in jersey

Easy, unconstructed— the sweater-set suit for day, the skirt and camisole at night

Unconstructed as sweaters, left—that's what a suit is all about now. Especially in thin, light wool jersey—the softest—most seasonless of fabrics. Here, a chocolate-brown cardigan and matching pleated skirt, stitched to the hip. More softness: the pretty beige crêpe de Chine blouse to wear underneath (for tips on handling crêpe de Chine, see next page). Suit, Vogue Pattern 2941 by Christian Dior, of wool jersey from Fair-Tex Mills (a Woolmark fabric). At Altman's; Sakowitz. Blouse, Vogue Pattern 8749, of Stern & Stern Textiles polyester. At Altman's; Sakowitz; Frost Bros.; Bullock's.

The way everyone loves to dress at night, right: something soft, bare, on the body—a meager little camisole in chocolate-brown wool jersey and long matching wrap skirt, with a print scarf tied at the waist. Camisole, Vogue Pattern 8634; skirt, Vogue Pattern 2931. Both, of Fair-Tex Mills wool jersey (a Woolmark fabric). At Altman's; Sakowitz. Photographed in N.Y. at the Carlyle Hotel. Hair, these four pages, by Maury Hopson; makeup, by Sandra of Kenneth. Accessories, both pages, next to last page. Pattern information, page 177.

Sewing tips for jersey

- For jersey, use a ball-point needle and polyester thread with a little give to it—it will stretch along with the jersey. If your machine has a zigzag attachment, you could use it for side seams and sleeves—adjust it to narrowest setting, loose stitch. Don't use zigzag for top-stitching pleats, or for attaching that jacket-band down the front—these require absolutely straight seams.
- If your fabric is washable, pre-shrink it before cutting —run a few inches of water in your tub, unfold fabric so all of it gets wet, hang it over the shower rod to dry, then press it smooth.
- About the jacket pockets, *left*—make them by machine, but put them on by hand, with blind-stitch. This way, they continue the softness idea; top-stitching, by machine, would make them stiffer.

ARTHUR ELGORT



CAMISOLE, VOGUE PATTERN #8634
SKIRT, VOGUE PATTERN #2931

The new softness: how to sew it in crêpe de Chine

The fabric of the year, *near right*—soft, fluid, sensuous crêpe de Chine—it's for everything! . . . Here, it's the basic beige blouse you saw a page back with a jersey sweater suit. This time, put together as a two-piece dress with a stitch-pleated skirt, a sash at the waist, and a matching shirt-jacket over it. To wear all the time everywhere—to lunch, dinner . . . to a music lesson. Blouse, Vogue Pattern 8749; the pleated skirt, Vogue Pattern 2895; the shirt-jacket, Vogue Pattern 8813.

The pyjama—the all-time way to be in crêpe de Chine at night, *far right:* navy pants wrapped at the waist, matching shirt-jacket and a classic white crêpe de Chine blouse underneath. Pyjama, Vogue Pattern 2909 by Nina Ricci; blouse, Vogue Pattern 8749. Fabric, both pages, polyester by Stern & Stern Textiles. At Altman's; Sakowitz; Frost Bros.; Bullock's. This page, N.Y. background, the Carlyle Hotel. Accessories, both pages, next to last page. For pattern information, see page 177.

Sewing tips for crêpe de Chine

- Do not use a ball-point needle—use your sharpest needle, probably your newest one, to prevent snagging. Also, use your sharpest pins to cut the pattern, for the same reason.
- A pinking shears is best—this type of fabric frays easily. The shears, too, should be good and sharp, for clean cuts.
- For the shirt-jackets on these pages, do as Paris does now—give the lower edge a narrow rolled hem instead of a wider one, for a look of more softness.
- Sash for the skirt, *near right:* cut a bias piece of fabric 45 inches long and 8 inches wide. This, too, needs a rolled hem, either by hand or by using the hem-rolling attachment that some machines have.
- For the pants, *far right*, allow for a regular 2-inch hem, and no lining. Easier . . . and more fluid.

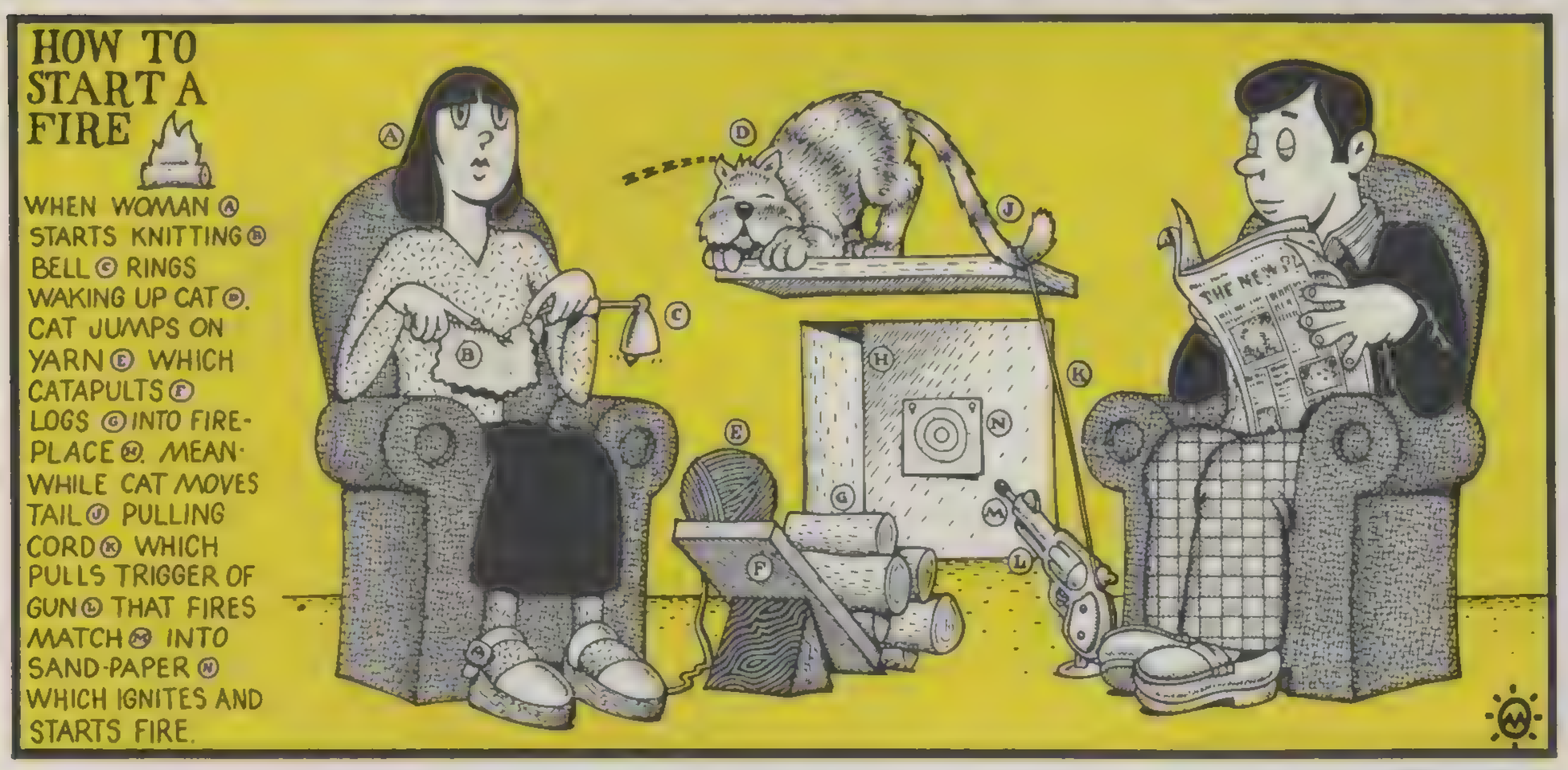
OVERSHIRT, VOGUE PATTERN #8813
BLOUSE, VOGUE PATTERN #8749
SKIRT, VOGUE PATTERN #2895

VOGUE PATTERNS

PANTS SUIT, VOGUE PATTERN #2909
BLOUSE, VOGUE PATTERN #8749

COPING:

How women across the country solve the energy problem — plus hot tips from experts



MARVIN MATTELSON

To each woman's personal solutions here, experts add facts, further suggestions

MRS. CHARLES H. PERCY, wife of the Republican Senator from Illinois

"I've bought a tandem bicycle to share with my husband."

Exercising with heavy clothing on in cold weather consumes 2 to 5 percent more calories than unrestricted exercise. One experiment showed that the change in metabolism due to restraining clothes was twice as great as the change due to the ambient temperature.

MRS. MORTIMER J. SOLOMON, Purchase, New York

"I've had a huge tree that was blown down in a gale cut up for firewood; strung wires across the basement so we can hang clothes instead of using the dryer."

Softwoods—spruce, pine—burn faster than hardwoods—oak, hickory, birch, ash. Wood burns best when it's one to two years old. Apple-wood and cherry add fragrance; birch gives blue flames.

BERRY BERENSON, photographer and wife of Anthony Perkins, New York

"I'm planning to take my new baby everywhere with me, strapped to the front of me. That way we'll keep each other warm."

For each 10-degree-centigrade rise in climate temperature, there is a 5 percent decrease in the body's energy requirements; for each 10-degree drop, there is a 3 percent rise in energy requirements. Basal metabolic rates in tropical countries may run 10 percent lower than in temperate climates.

MRS. THOMAS L. KEMPNER, New York

"I've had the flues cleaned and brought in wood from the country so we can entertain by candlelight around the fire. I've upped the calorie count of my dinners—serving oxtail soup, roast pork, goose, hot soufflé with rum sauce."

Hot food gives a small immediate transference of heat to the body, but does not effect body-heat production. You might up vitamin intake as well as calories: Vitamin C aids adaptation to stress of cold; deficiency of A or thiamine (B_1) impairs the body's resistance to cold—so does inadequate protein.

LALLY WEYMOUTH, editor of a shortly to be published book on Thomas Jefferson, New York

"I've stocked up on firewood, sealed all the windows. I've also planned lots of minimal pleasures for the kids—taking them ice skating, walking in the park, and I've collected games that we can play around the fire."

Mortite, easy-to-use, putty-like, is one window-sealing material used by professional building managers.

MRS. FREDERICK E. GUEST, II, New York and Long Island

I'm restricting myself to one laundry wash load a day, one trip to the supermarket a week, and one tank of gas a week, even in the country."

If everyone used cold-water laundering, it's been estimated we could save 180,000 barrels of oil a day, nationwide.

MRS. MALCOLM STEVENSON FORBES, JR., Far Hills, New Jersey

"We've rented a cottage with a fireplace. Steve has been cutting wood while I've been knitting."

For comfort, wear natural fibers next to your skin. A wool sweater under a polyester crêpe de Chine shirt works better than the other way around. For warm feet, consider one pair of silk socks under one of wool.

MRS. LYNDON BAINES JOHNSON, Austin, Texas

"It's boring, but I keep driving at only 50 or 55 miles an hour. I'm encouraging my staff to organize car pools and I'm cutting back on the number of trips I make from the ranch to my office in Austin."

Driving 50 mph versus 70 mph can result in an average fuel savings of 20 percent. All electrical car accessories indirectly use gasoline; air conditioners use most. A well-tuned engine saves fuel—one misfiring spark plug can decrease fuel economy 8 percent. Watch out, too, for parking-brake drag and under-inflated tires.

MRS. JOHN E. SWEARINGEN, JR., wife of the chairman of the board of Standard Oil of Indiana

"I phone friends who are going to the same party and we pool cars. I'm using more blankets and colorful quilts instead of the [177-watt] electric blanket."

Passengers in car pools are covered by the driver's insurance—unless the driver charges fares. Then he needs livery driver's insurance. Sharing costs is O.K.

MRS. HOWARD AHMANSON, Los Angeles, California

"We have changed all the bulbs in our light fixtures from 100 watts to 40."

To get the brightest from your lights, keep bulbs and shades scrupulously clean, concentrate light in work areas only. Paint rooms light colors for good reflection.

MRS. WILLIAM E. SIMON, wife of the administrator of the Federal Energy Office, Washington, D.C.

"I'm waiting for a full load to turn on the dishwashing machine, cutting out long-distance driving completely, and using candlelight."

About light: fluorescent is three times as efficient as incandescent. With incandescent, use regular bulbs which give more lumens than long-life ones for the same electricity. Use one large bulb rather than two small ones: one 100-watt bulb gives more light than two 60-watt ones.

MRS. JOHN B. RYAN, III, New York

"I beat the cold by exercising; and when it's really bad, I jog around the block. I also love hot desserts on cold nights—steaming baked apples or rich mince pies."

If what's cooking can be done either on top of the stove or in the oven, choose the oven. A well-insulated, thermostatically controlled oven gets the same job done with one-third the energy.

MRS. CLAIBORNE PELL, wife of the Democratic Senator from Rhode Island

"We like a cold house and have always kept ours at 65 to 67 degrees."

Other things that like cool houses are paintings, antique furniture, and plants. Cool houses are apt to have higher humidity than hot ones—good for your skin as well as your possessions. Note: Setting night temperature just 10 degrees below day temperature is more efficient than dropping it lower, taking more fuel to return to day heat. A country house, providing nothing goes haywire, can be safely maintained at 55 degrees.

THEODORA VAN RUNKEL, film costume designer, Beverly Hills, California

"We hang a Persian rug over our fireplace when it's not in use. It keeps cold drafts from coming through."

Richard Bruno, New York fireplace expert, says half the fireplaces he sees have no dampers. Dampers must be open when fire is lighted. When there is no fire, a chimney can draw off 20 percent of a room's heated air in an hour if it's unblocked. Make sure you have dampers—and they work.

MRS. RICHARD L. FEIGEN, New York

"I have collected kerosene lamps and am using them in city and country. Kerosene is cheap and still easy to get."

Consider, too, battery-powered lamps for blackout emergencies. Or less expensive propane lamps. One propane model (costing $11) delivers 10 hours of approximately 75-watt light on a bottle of gas. Propane cylinders can be stored 2 to 3 years; the gas is scarce now in some communities.

GLORIA VANDERBILT, artist and designer, New York

"I've put up some of my fabrics on the walls of our new apartment to make the room cozy, serve hot Bloody Marys and bullshots to guests, and English muffins with grilled cheese and bacon to my boys when they come home from school."

Liquids boil at 212 degrees Fahrenheit. More heat than required to reach that temperature is just wasted. Every time you open an oven door, you lose up to 20 percent of the heat. While we're in the kitchen, check the placement of your fridge and freezer. If direct sunlight hits them or they're packed in too tight a niche (not enough air circulation), it could add 15 percent to cost of operation.

MRS. WILLIAM N. CAFRITZ, Washington, D.C.

"I've gotten my hot-water bottle out of the attic and am considering a series of bundling parties."

Speaking of hot water, one leaking faucet may drip 700-2,400 gallons of water a year. One hot dripping faucet could cost more than $25 a year if you have an electric water heater.

CONGRESSWOMAN CORINNE BOGGS, from Louisiana

"I'm putting in storm doors and windows, turning off the television and radio."

Instant-start TV sets should be unplugged when they're not being used—they use current constantly. Other appliances, left plugged in and turned off, don't.

MRS. GERALD R. FORD, Washington, D.C.

"I bother the Secret Service men by constantly turning out lights. Since my husband became Vice-President, they want them on for security. I'm also trying to convince our son to take shorter showers."

A long, leisurely shower uses from 10 to 12 gallons of water—enough to fill most bathtubs, but most people use less water showering than bathing. A man who runs the basin water during a 5-minute shave may send 6 gallons down the drain. Closing the drain, filling the sink halfway, uses one-sixth the water.

MRS. ROBERT A. ROWAN, Pasadena, California

"Bob just bought me a Fiat that, I think, gets 29 miles to the gallon."

How much mileage a car gets depends on many things: the amount of weight it's carrying, the number of starts and stops in traffic, the rate of acceleration. Try to drive on routes without stop lights, never pump the accelerator, try to keep loads down. Incidentally, restarting the engine uses less fuel than idling it for a minute or more.

Reported by Marilyn Halm, Elsa Klensch, Kathleen Madden, Sandra McElwaine, Eleanore Phillips, Donna Rautbord, Vivienne Wong



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"T. S. Eliot was less wise than Emily Hale had thought him, liable to the awful daring of a moment's surrender"

T. S. ELIOT

(Continued from page 131)

consciously worldly cigarettes. She offered them sherry like a communion rite (a worldly communion with the world beyond Northampton). She arranged herself in a dim slide of light, took up the typescript of *East Coker*, and began to read it as if it were a love letter from God. When she had finished and they had recovered their breath, one of them said, "The dawn wind slides and wrinkles"? "No, no. Wrinkles and slides. Tom is always so good about the sea."

Emily had her detractors, even her enemies; but "her girls" adored her. Her table at Laura Scales House at Smith, where she ate all her meals, was not popular with most of the girls in the house, partly because Miss Hale had the reputation of being an affected snob, partly because no one at the table could leave until she had finished, and she was an excruciatingly deliberate eater. She used both knife and fork, in the English fashion, and cut everything up very fine. It was an ordeal for the impatient to sit and wait while she corralled and subdued a small round-up of peas. Nor would she condone in others behavior she would not indulge in herself: she was quick to show her disdain for any lapse of taste or manners. She made even a weekday college lunch into a decorous ceremony, with courtly conversation. Shortly after a Christmas vacation one of the girls at her table, a fat Chicago debutante, complacently complained, "I just can't seem to get the smell of *champagne* out of all my clothes!"

Miss Hale sniffed, "How very disagreeable!"

The fashion at Smith in the 'thirties was to dress dowdily, but Emily followed her own fashion. She wore her clothes, which were invariably plain, often severe tweed suits, with such style that they looked stylish, and she held her head as though it carried a garland of flowers or a tiara. Her smile was frequent, small, and significant; it could be chilling.

On a full-dress occasion she could be counted on to rise to it. One Valentine's Day there was a fancy-dress party at Laura Scales House, and everyone was invited to come "as a book." Emily came as Edith Wharton's *A Backward Glance.* Her gown, a bequest from her mother or her aunt, was Edwardian, pale green silk; her hair was dressed, her neck bejeweled, her elegant shoulders sloped, her elegant bosom was suggested. She carried an old silver hand mirror and held it at artful arm's length, peering imperiously into it. Her dramatic entrance brought down the house.

She was by nature mysterious and secretive: a lady of significant silences, a lady of barely hinted-at situations. When she announced to one of her intimates the arrival of a new letter from Eliot, she never mentioned his name. "My dear, you will be interested to know that I have heard today from *our friend*—" Not a companionable person, except with the few people she really liked. She preferred the company of men. When she shared a house with another woman it was always with someone much older. More than her faculty mates she liked her dog, a great Norwegian elkhound with a name no one could spell—pronounced Brrrr, like a shiver. She was devoted to this handsome and dignified animal. Together, she in her big-cat coat, they used to stride through the dry leaves and meager snow of a Northampton winter day.

She liked to shock the girls who thought her prim and prudish, and once at dinner told the famous story of Margot Asquith's encounter with Jean Harlow, the sexpot movie actress. Jean Harlow kept calling Margot Asquith by her first name, or kept trying to: she pronounced it Mar*got*. Finally Margot set her right. "No, no, Jean. The *t* is silent, as in *Harlow*."...

At the wedding reception of one of her girls she was one of the last to come along the receiving line. As she got to the bride she said, "My dear Nancy, I do wish you all happiness and I must tell you that you have a large smudge of lipstick on your teeth." Her wedding present was an English edition of *East Coker*, inscribed "From Emily Hale, a friend of T.S. Eliot." Years later she retrieved this book, saying, "I shall be seeing Tom soon," and mailed it back with an added inscription, "From T.S. Eliot, a friend of Emily Hale."

Her code of right conduct included many bits of worldly wisdom. A friend once asked her to lunch at the Ritz in Boston. The friend was not a seasoned patron of the Ritz, but she was punctual, like Emily, and when she had prowled the lobby for half an hour, between the Arlington and the Newbury Street doors, she began to be worried. Then behind her she heard Emily's unmistakable tones. "My dear, I *feared* that you might be lost. I have been waiting for you for *forty* minutes. *Up*stairs, my dear, is where one meets at the Ritz."

And when she was visiting one of her former girls Emily said, "I regret to observe, my dear, that you are head and shoulders above some of the company you keep."

The ex-pupil laughed and said, "Well, aren't we all?"

"Perhaps, perhaps." A small smile. "Except, of course, on infrequent occasions. Infrequent and almost invariably transatlantic."

Emily held herself in, and she had a great deal to hold in—deep feeling, strong convictions. When she felt obliged to speak out she spoke out, even at the risk of giving offense. One of her dearest friends, a much younger woman and a former pupil of hers, had made a marriage of which Emily deeply disapproved. On a visit to her Emily made this startling speech: "Beware the weapons of the weak. The strong have no defense against them. Little as I care to seem to meddle, I must as an old and valued friend give you my impression of your difficulty. My dear, you *must* free yourself from a crippling alliance while there is yet time to save yourself. I know whereof I speak. A very dear friend of mine was involved, early in life, with a weak and selfish and seriously unstable partner. For many years I observed the disastrous effects of this marriage—the blighting, debilitating, irreversibly destructive effects of it *on my friend*. Do not delude yourself that *you* are sane and strong and stable enough to withstand the violent onslaughts of weakness—" and more, much more, to the same effect.

Emily's high standards of conduct applied rigidly to herself and to her real friends—most especially to "her friend." She had pardoned his youthful lapse, which she considered unworthy of him but still forgivable. She had endured with him his prolonged expiation. She understood and at least partly sympathized with his conviction that as long as Vivienne lived he was not free and that only by this unremitting atonement could he hope to transform the Furies that hunted him into the bright angels whom he might follow. When Vivienne died at last, Emily was fifty-six, Tom nearly sixty. Too late to marry now? She might have thought so, and might have reconciled herself to that prospect.

For eight more years their platonic affair went on (there were other Egerias in England of whom she was unaware, as they were ignorant of her). But then, like a thunderbolt from a clear sky, the unexpected, unacceptable, stunning news that at the age of sixty-eight he had *married his secretary*.

Eliot's marriage to Vivienne had been a hateful shock, because it was an admission of a weakness that had no place in her picture of him. That marriage had been almost a crime, yes: but a crime of passion. But at sixty-eight to marry his secretary, in a wedding that seemed to her almost as hurried and clandestine as the first, that was too much: to marry beneath him *twice!* Such stooping diminished him to a point where he was no longer clearly visible to her—no longer visible, that is, as the fastidious and almost faultless man she had deeply wanted and almost completely believed him to be. If he was capable of making the same mistake twice, repeating the folly of youth in the foolishness of old age, he could not be the person she had known, admired, and loved. In the words of his own mouth he stood convicted.

Do not let me hear
Of the wisdom of old men,
but rather of their folly . . .

Had she never known him? Was it only a smiling image to which she had given her devotion? That possibility she would not discuss even with herself. She must save something to shore against her ruins. Was it not enough and more than enough that she must admit herself mistaken in having been certain that she knew him? Was it not obvious now that she had not really known him at all? The man of whom she had been so sure now stood revealed as a rather unpleasant stranger. It was enough; it was in fact too much. But it was not grief that she felt, or heartbreak; no, she told herself, it was anger, revulsion, scorn. Anger that she could have been so hoodwinked, revulsion that she had very nearly swallowed something quite disgustingly inedible, scorn at an object not fit to be on her plate.

One of her Chipping Campden friends, another Unitarian, read Emily's case more simply. She thought, "Poor Emily was incurably and most uncomfortably in love for so many frustrated years, always believing that if she were patient long enough, her moment of glory would assuredly arrive. But it didn't, and when Mr. Eliot married his second wife, the poor woman nearly went out of her mind and became a great embarrassment to her friends in Campden, including my sister and me, with whom she stayed. She had been such a delightful and cultivated friend, it was grievous to see her so changed."

Thus ended Emily's precarious happiness. After such knowledge, what forgiveness? Her idealized, doted-on Tom! Was this a mature man, or a senile one? By now both of them had experienced the horrible betrayal of youth into middle age, a defeat whose shame and bitterness could be borne only by grace of "the partial anesthesia of suffering without feeling"—as Eliot put it. With wrinkling skin, sagging muscles, and failing senses come calloused feeling, thinness of thought, blurred perception. Emily and he went through the same experience, not together but at the same time, and she understood what was happening to her. Could it be that he partly missed the meaning? Was she, being a woman, more in tune with her time of life? How else can we explain his turning away from her to a young woman ("O my daughter"), a betrayal unforgivable because it was an attempt to deny their common lot; while her steadfastness toward him ceased only when there was no longer anyone there to turn to—anyone she could recognize? In many ways she was like him, perhaps too like him: intelligent, elegant, arrogant, immensely discriminating. So her life, which had been nourished and sustained by her belief in him, fell into dust and ashes. Dust and ashes.

Still, it was her life, and she had to live it. And live it she did, in her familiar, dauntless style. She continued to teach until her unwilling retirement at sixty-five; then her aunt died and left her some money: she went on cruises, endowed a building in a Black college in North Carolina, played Mrs. Higgins in *My Fair Lady* "with ease and aplomb," to deafening plaudits. "Every speech, every move, every gesture all had one thing in common: they were all the right ones." Arthritis began to bother her. She told a friend: "I am better of my arthritis—I lead a busy life in church and community activities—but *not* a gay life. . . ."

Not long after Eliot died, his widow paid a visit to the United States and went to see Emily at Andover. If we ever have an account of that meeting, it will not be Emily's. The encounter may have served its purpose—at least the two women came away with an impression of the other's appearance, and to some extent with a hint of her reality—but the meeting was never repeated.

In 1969, five years after her ex-friend T.S. Eliot's death, Emily went into hospital in Concord. A Christmas letter to her was sent back stamped, DECEASED. RETURN TO SENDER.

Emily once wrote what she called a "treatise" about her friendship with T.S. Eliot, with some idea of publishing it. Then she decided that it was too intimate. Friends who should know say they know she destroyed it. Nevertheless, many of the facts and feelings this "treatise" recorded may still be extant in the letters she deposited in the University Library at Princeton; all the letters Eliot wrote to her. By the terms of her bequest and by her promise to him, they and the story they tell may not be seen by anybody until January 1, 2020.

There are a good many letters there from Eliot to Emily—more than a thousand. ▽

DUCHAMP

(Continued from page 127)

"R. Mutt" and invented a female alter ego called Rrose Sélavy, a pun on the French phrase for "life can be beautiful." On the poster for the first retrospective of his works in Pasadena in 1963, he published a mug shot of himself as a want ad, which advertised "$2,000 reward for information leading to the arrest of George W. Welch, alias Bull, alias Pickens, etcetry, etcetry. Operated Bucket Shop in New York under name Hooke, Lyon and Cinquer."

Duchamp's typical expression in the many photos that exist of this handsome, debonair ladies' man is an ironic half-smile, not unlike that of the Mona Lisa on whom he once drew a moustache, as if he were slightly amused that the audience is still buying his sleight of hand.

From the attitudes expressed in his work, varying from contempt to celebration, it is obvious Duchamp had a love-hate relationship with art, an understandable position given the problematic role of the artist in our time. Neither the best nor, as some would have it, the most overrated artist of this century, he was probably its outstanding esthetician and critic. That he chose to show his criticism in galleries and museums has earned him the resentment of critics and the admiration of artists, who remain, like the opponents in an endless chess match, natural adversaries. ▽

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fashion ideas in this issue:

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Atlanta, Georgia	J. P. Allen
Baltimore, Md.	Hutzler's
Battle Creek, Mich.	Jacobson's
Billings, Mont.	Doyle's
Birmingham, Mich.	Jacobson's
Bloomington, Ill.	Paul Anderson Inc.
Boise, Idaho	Carroll's
Buffalo, N.Y.	L. L. Berger, Inc.
Chattanooga, Tenn.	Lovemans
Chicago, Ill.	Stanley Korshak
Cincinnati, Ohio	Shillito's
Cleveland, Ohio	Halle's
Dallas, Texas	Sanger-Harris
Dearborn, Mich.	Jacobson's
Denver, Colo.	Neusteters
Des Moines, Iowa	Younkers
East Lansing, Mich.	Jacobson's
El Paso, Texas	The Popular
Eugene, Ore.	Kaufman Bros.
Evansville, Ind.	DeJong's
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Honolulu, Hawaii	Liberty House
Houston, Texas	Sakowitz, Inc.
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Lafayette, La.	Wormser's of Lafayette
Laredo, Texas	Polly Adams
Las Vegas, Nevada	Fanny's
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Los Angeles, Cal.	I. Magnin
McAllen, Texas	Ladies Supply Inc.
Memphis, Tenn.	Goldsmiths
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Muskogee, Okla.	Susman's
New Orleans, La.	Maison Blanche
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Philadelphia, Pa.	Nan Duskin
Phoenix, Arizona	Goldwaters
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San Francisco, Cal.	I. Magnin
Scottsdale, Ariz.	Goldwaters
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Shreveport, La.	The Fashion
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Williamsport, Pa.	Lynn Hayes
Youngstown, Ohio	Livingstons

"Always I've found resisting temptation easier than yielding —it's more practical and requires no initiative!"

ALICE B. TOKLAS

(Continued from page 133)

Reading the recently published *Staying on Alone: Letters of Alice B. Toklas,* we were deeply moved to find the letters so alive, so much like Miss Toklas' conversation that we felt we were back having tea at 5 rue Christine. The first message is a telegram:

27 July 1946 Paris

Gertrude died this afternoon. I am writing. Dearest love

Alice

The letters, so womanly and wise, written by Miss Toklas between the ages of sixty-nine and eighty-nine, are a charming and poignant record of the last twenty years of her life. As she herself was apt to say about books she admired, they "hold the attention."

Elegant and ladylike in the Edwardian style, the letters reveal that she is a writer of captivating gifts. In one of the earliest letters in *Staying on Alone,* Miss Toklas writes, "I once told Thornton Wilder I was going to write a cook book. . . . He looked at me surprised and said reprovingly—But Alice have you ever tried to write."

Alice tried, and as we all know, succeeded brilliantly with *The Alice B. Toklas Cook Book,* a charming combination of memories, thoughts about food, and recipes. "A cook book to be read," she called it. A recipe for hashish fudge contributed by her friend Brion Gysin helped to make that book both famous and infamous. In her letters she pretended that she had no idea of what was in the recipe, but Thornton Wilder said no one would believe in her innocence as she had "pulled the best publicity stunt of the year."

Alice B. Toklas' love and admiration for Gertrude Stein, her devotion to Stein's works and her constant efforts to have these works published, her extraordinarily youthful and perceptive appreciation of Pablo Picasso and his art, her exceptional talent for friendship, her love of the domestic pleasures: these are the threads that make up the fabric of Alice B. Toklas' life and of this new book—the enchanting collection of her letters.

Just as in life, her delight in other people's wit is everywhere in evidence in these letters, and her own wit is light, subtle, and malicious. "Do you remember Harriet Levy—well she's eighty years old and has just published her first *two* books . . . oh dear she should have restrained herself just a little longer."

There is a touch of asperity in a letter to the Princess Dilkusha de Rohan: "Thanks for the so very *original* story of Gertrude and Picasso being lovers. If that had been true one could have added incest to scandal for she really felt herself as an older sister to him. . . ."

We can imagine Miss Toklas writing this with the same withering glance that she turned on us one day when we ingenuously informed her that dried orange peel made an excellent addition to *boeuf bourguignon.* "My dears," she said with disdain, "any Australian schoolgirl knows that!"

This remark was made to us during the course of a memorable *voyage gastronomique* that we made together to Lyon, stopping on the way to see the magnificent Vézelay cathedral. As we drove along toward Lyon, Miss Toklas suddenly remembered that her Paris butcher had retired to Mâcon where he had a small inn on the banks of the Saône. Could we possibly make a point of arriving there in time for lunch? We did. We were delighted to see the warmth of the butcher's welcoming, "Ah! Bonjour, Madame!" followed by his serious, solicitous, "What may I suggest to Madame for lunch?"

Madame was delighted with his proposal to begin with *petite friture* and we were *all* delighted to find ourselves clambering into a small rowboat to fish for our lunch of tiny whitebait. It was a legendary meal! As an aperitif, we drank quantities of the marvelous local white wine while the innkeeper cooked the freshly caught whitebait.

While eating the *petite friture,* we discussed other small fry. Alice was so intrigued by one of our recipes that we promised to make it for her in her flat in Paris —she was never averse to a little help in the kitchen. The day we returned she invited us to lunch and we prepared our sautéed smelts (recipe on page 133).

Miss Toklas pronounced the smelts "witty and irresistible." How much more irresistible and witty are what Lady Cunard called Alice Toklas' "memorable sayings" in the letters. "Sex is perhaps like culture—a luxury that only becomes an art after generations of leisurely acquaintance"; and (in an updated version of Oscar Wilde's remark that he could resist everything but temptation) Alice states, "always I've found resisting temptation easier than yielding—it's more practical and requires no initiative!"

Miss Toklas' sensitivity is luminously displayed in the many letters thanking friends for presents received. The poet James Merrill brought her a gift from their mutual friend Claude Fredericks to whom Alice writes, ". . . the umbrella is indescribably distinguished—m y s t e r i o us—evocative—it should belong to some great heroine of the past—a tragic one whose umbrella couldnt console or save her from her inevitable doom—Anna Karenina or Christina Light—someone in the grand manner . . . tomorrow Natalie Barney has asked me to lunch and she will see all the great passionate drama the umbrella is."

Whenever Alice B. Toklas invited us to lunch, while there was no passionate drama, there was always a dramatic amount of food. At a lunch for four, she was apt to serve a poached fish with two enormous bowls of mayonnaise, one with garlic and one without; the whole hindquarter of a roasted lamb; potatoes translucent with butter; salad; cheese; and for dessert a bowl of raspberries two feet across with what seemed to us a gallon of thick cream. Needless to say it was all superb. She explained the superabundance by saying that in her California childhood it was considered seemly that at the end of a meal the food should look as if it had hardly been touched.

In her collected letters we were delighted to find that Miss Toklas, in her old-fashioned way, included in her letters many recipes for dishes served at her dramatic meals and she revealed an unexpected vanity regarding the appearance of her dishes. In one of her letters, she writes, "When I used to bake a cake for Gertrude I never asked is it good I always said does it look like one that came from the bakers. . . . Well it was often that Gertrude thought it did. Finally some one said one looked as if it had come from a Women's Exchange and Gertrude said that should satisfy me."

Some of the recipes in the Toklas letters are clear and concise; others are tantalizingly elliptic. We've tried all of them in a kind of Remembrance of Meals Past. On pages 132-133 we've provided four Toklas recipes—some in her words, some in ours.

The last time we saw Alice B. Toklas was in Rome when she was staying at a convent there. As we were all invited to the same lunch party, Alice suggested that we meet first at her favorite café-bar in Via Condotti for a stirrup cup. "They have the best

"At a lunch for four she was apt to serve the whole hindquarter of a roasted lamb"

dry Martinis in Rome here," she said as she ordered a minuscule sherry for herself, "and the most interesting canapés." Her favorite and ours was like a "wiener schnitzel without the schnitzel" —it was of course the lemon-anchovy canapé on page 133.

At lunch Alice was obviously enjoying herself and seemed in no hurry to return to the convent. At six o'clock our host who had an appointment whispered to us anxiously, "I'll gladly drive you all home if you could suggest to Miss Toklas that it's time to leave." It was upsetting to see how slowly she made her way across the vast rooms of the palazzo.

In the car our host asked Miss Toklas for her address. "I don't remember, my dear," she said as she vivaciously continued the gossip about mutual friends that had been interrupted by the unwelcome departure. "What is the name of your convent?" our host persisted. "I don't remember!" she said. Noticing his stricken expression, she brightly added, "There are three words in the name. I do remember *that*."

We drove aimlessly around Rome as the sun was setting, asking people in the streets if they knew of any convent with three words in its name. The Convent of the Holy Spirit was happily rejected by Miss Toklas as were several others. Suddenly, visibly tired, Alice said wistfully, "I do remember now, it's the Monastère du Sang Précieux." We kissed her goodbye and delivered her to the nuns, whom she had been describing as "very nice rough young country girls."

A year later we received a note from her inviting us to visit her again in Rome. Instead of her usual handwriting, exquisite, minute as her finest petit point, the letter was a large open scrawl which betrayed pitiably her failing health and eyesight. Alas, we did not get to Rome that spring, and, alas, we never saw Alice B. Toklas again.

The last letters in *Staying on Alone* are about her conversion to the Catholic Church and the joy it brought her. A friend has told us that Alice B. Toklas became a Catholic because she wanted to see Gertrude Stein again. She felt that Gertrude, even though a Jewess, was, like Dante's Virgil, of such an extreme superiority that she was in a special classification. God could not keep Gertrude out of heaven! Alice felt that she, on the other hand, was not in the same exalted category. If she expected to see Gertrude again, she would have to enter the Church.

One can only hope that her prayers were answered and that Alice B. Toklas and Gertrude Stein are together in heaven where their wit, wisdom, and mutual devotion are surely bringing smiles to the lips of the saints and angels and joy to their heavenly hosts. ▽

PEKING

(Continued from page 50)

At the northern extremity of the Gate of Heavenly Peace (Tien An Men Square), in an old Western building, behind a closed iron door which is opened when you ring the bell, **the Marco Polo Shop** operates for those who want to use foreign money or their checkbooks. It carries good—and expensive—art objects. The shop abounds with rings and pins in turquoise, lapis lazuli, rose quartz, and jade. Jade is rather expensive; the transparent variety costs most. You will want to spend as much time and as much money as you can at Marco Polo's.

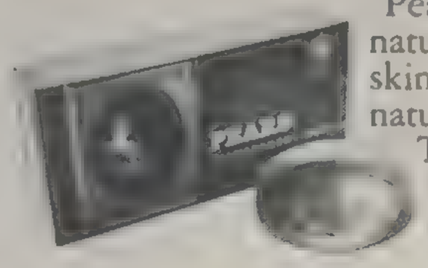
Liu Li Ch'ang, one of the world's greatest antique markets, remains as it was in the days of the Empire, one of Peking's unique fascinations. Three leagues northwest of the Imperial City, an unimpressive narrow alley of one-story greystone Chinese stores with the few shops that remain in business housed behind curtained windows, it has the best collection of antiques and curiosities. On Sundays it serves as an unarranged meeting place for members of the diplomatic colony. Only last week at No. 63, **the Chinese Paintings and Calligraphy Shop,** I found the Italian Ambassador admiring a large composition of horses, a reproduction of a Sung Dynasty original, painted on silk 120 years ago —the price, 2,000 Yuan.

We have branded No. 80 Liu Li Ch'ang, the antique porcelain shop, **the Capitalist's Den.** You always step out of the shop with a sense of frustration, but I should not discourage visitors.

Peking is not the entertainment capital of the world, it is not the most comfortable city, nor is it half as attractive as Istanbul or Rome, but it continues to be one of the great cities of the world and vies with any other in the pleasures it offers to travelers. ▽



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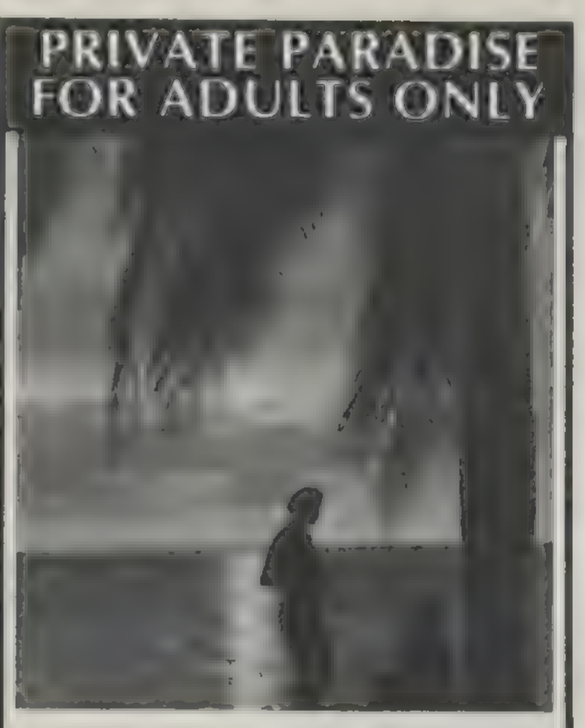
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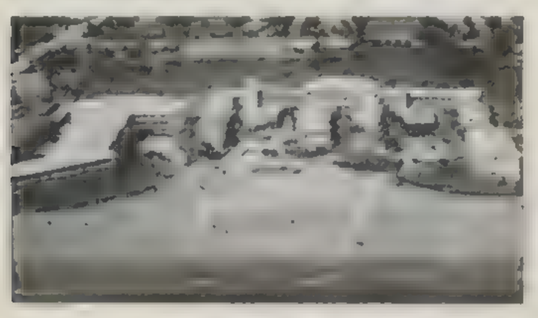


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"Many cancerphobic patients don't go near a physician for *any* reason"

CANCER

(Continued from page 139)

sicians who have used it, eliminates any discomfort from the internal examination. What's more important, it allows the physician to examine the entire colon instead of just a part of it. The device can also be equipped with an instrument which removes small growths painlessly. This can be done right in the doctor's office. Formerly, removal of such growths would probably have required hospitalization.

New clues, treatments for early cancer

In addition to these new developments, there is now the very exciting possibility that a blood test may have been found which might help to discover cancer in its very early stages. Dr. Phil Gold, a Montreal-based researcher, has discovered a way to examine a patient's blood for CEA (carcinoembryonic antigen) which may give a real clue to the presence or absence of some forms of cancer cells anywhere in the human body.

Development of this test has been supported in part by the American Cancer Society. It has been standardized by a major American drug company, has been experimentally used with success in eighty leading hospitals and research centers, and is now being checked out for general use by the U.S. Food and Drug Administration.

Another blood test, specifically for cancer of the colon, has recently been reported in the journal *Science*. Two Boston researchers indicated that their blood test positively detected colon cancer in most cases during clinical trials. Of twenty-seven patients with colon cancers, twenty-four had a positive response to the test. The remaining three cancer patients plus fifty-two cancer-free subjects had negative responses. The most striking indication of the value of the test came from eight cases in the study in which negative test results conflicted with a previous diagnosis of colon cancer. In all eight cases, the blood test proved to be *correct*.

Both researchers emphasized that their work is still experimental and can be performed only by highly trained personnel.

"The main purpose of clothing is to trap a layer of air around the body"

TEMPERATURE

(Continued from page 139)

the effects be good or bad? Says Dr. Richard A. Kenney, chairman of physiology at George Washington University in Washington, D.C.: "Any effect is likely to be a good one, largely because humidity conditions will be improved. This means we will be more comfortable in the nose and throat. Drying out these mucous tissues in the overheated rooms of winter builds the hazard of infection.

"We feel most comfortable when the average temperature over our body surface is about 91 degrees, the feet somewhat warmer, and the face rather cooler. In overheated rooms, the reverse is more likely—coolness toward the floor and too much heat at head height. As we lower the thermostat, we wish to keep our skin at the temperature of comfort. We insulate it with clothing.

"The main purpose of clothing is to trap a layer of air around the body. When the room's temperature is 70 to 72 degrees, clothing that holds only about a quarter inch of air will keep us comfortable. When we take the room's temperature down to 68 or 65 degrees, we need another eighth of an inch of air; that's all. A light extra layer—a cardigan sweater—will do it.

"Keep the room at a proper temperature for moving around. Add a light covering when you're sitting still, for then your body's heat production drops by as much as 20 percent."

Shall we go still further and keep our bedrooms near freezing? The benefits of cold sleeping rooms still stir debate. The British Dr. Kenney says: "The benefit is not in the cold but in the ventilation. In a very cold climate, the penalty for ventilating often is that you let in cold air. It is healthful to have a ventilated sleeping space, but actual chilling of the body surface is never good."

Will chilling cause bone and muscle aches? "I think rather that it reveals them," says Dr. Kenney.

In Natick, Massachusetts, Dr. Ralph F. Goldman presides over studies of thermal stress at the U.S. Army Research Institute of

Also the two doctors are not as yet able to explain why three of the patients who had colon cancer showed a negative response to the test. They predict that before it will be able to be used the blood examination will have to be refined, simplified, and automated before it can be used in large-scale screening programs.

In spite of the many advances that have been made in the early diagnosis of cancer and its effective treatment, some people are still so terrified of having a malignancy that they fall into the psychiatric category of "cancerphobic." One would expect such patients to be the first to rush to their physicians for regular checkups and to report even the slightest symptom. In fact, the opposite is true, according to several psychiatrists. "Many cancerphobic patients don't go near a physician for *any* reason," one psychiatrist said. "These perfectly intelligent people understand intellectually that what they don't know can kill them. Emotionally they just can't bring themselves to take the necessary first step to protect themselves, i.e., call a physician to arrange for a checkup or even to report suspicious symptoms."

A new book by Dr. George Crile, Jr., emeritus consultant in surgery at the Cleveland Clinic, may be helpful to anyone who feels that a diagnosis means either an automatic death sentence or mutilating surgery. The book is called *What Women Should Know About the Breast Cancer Controversy*, but it discusses other malignancies in addition to breast cancer and points out that, increasingly, physicians are using less drastic surgery to treat many forms of malignant growths.

Dr. Crile has been a somewhat controversial physician for several years. He has long advocated surgery other than radical mastectomy for most breast cancers, for instance. In his book he also advocates much less radical procedures than those usually employed to treat many cancers of the colon and rectum. According to Dr. Crile, results obtained at the Cleveland Clinic (a highly respected medical institution), and in England and Sweden, support his theories. He indicates that a great many physicians now share his views. He also points out that, at least on the subject of breast cancer, the American Cancer Society still disputes much of what he thinks. Dr. Crile's book, which appeared late in 1973, is even more hopeful for the cancer patient than Dr. Cameron's book, which was first published in 1956.

Health precautions you should take now

Certainly, every physician interviewed for this article emphasized that the outlook for the average person who takes sensible health precautions is very optimistic, even if cancer should be discovered. Dr. Arje summed up what he considered "sensible health precautions":

1. Don't smoke . . . lung cancer is a real menace and one of the most difficult malignancies to cure.
2. Avoid too much direct sunlight, especially if you have light skin. Although skin cancer is the most curable of all, it is still a serious problem. Overexposure to the sun is known to cause it in some people.
3. Do periodic self-examinations on accessible parts of your body, i.e., breasts, mouth, skin. Report any abnormalities to your physician *immediately*.
4. Find a physician you like and trust and *stay with him or her*. Diagnosis is still a matter of instinct and feeling as well as an exact science, and the physician who knows you well is the one who can probably keep you healthiest by spotting earliest all trouble signals, including signs and symptoms of cancer. ▽

Environmental Medicine. He also heads a committee on physiology and human comfort for an organization of engineers concerned with interior heating and cooling and serves the National Bureau of Standards in matters of temperature. Styles in thermal environment change, says Dr. Goldman. "Fifty years ago, articles were written opposing the introduction of heat in schools, office buildings, and public buildings. In the 1800's, if you worked in an office, you might be allowed to bring your own charcoal heater for your feet." Elderly people, Dr. Goldman points out, are clearly more sensitive to cooling, and hypothermia—loss of heat from the body's core—may be a serious threat to aged persons in cold dwellings. But the younger and the vigorous have adaptive bodies. "Your first line of defense against cold is in your vascular system. It constricts and controls the flow of blood toward your skin. This is an interior heat-conservation measure; you send less blood through the small vessels near the surface where it might be cooled."

The body's own wisdom for adaptation to cold and heat is intricate, profound, and some of it quite outworn. When you are uncomfortably cold, shivering acts to warm you up. Dr. Eckstein wrote: "Shivering is contraction one after another of small muscle-groups, may double basal heat, comes about either because body temperature actually is dropping and the cool blood excites the hypothalamus where the heat-control center is, or because reflexes are excited from the body's surface. . . ." Says Dr. Gordon: "Shivering is an involuntary method of moving around. In a coma, a person can shiver. If no shivering and the temperature continues to drop, the person will die. Shivering is very definitely a life-preserving thing."

Still, when nude or underclothed, your shivering may be no blessing in bringing back warmth. Dr. Goldman explains that a strong shiver can disturb the normally still layer of body-warmed air that we keep about us as a mantle.

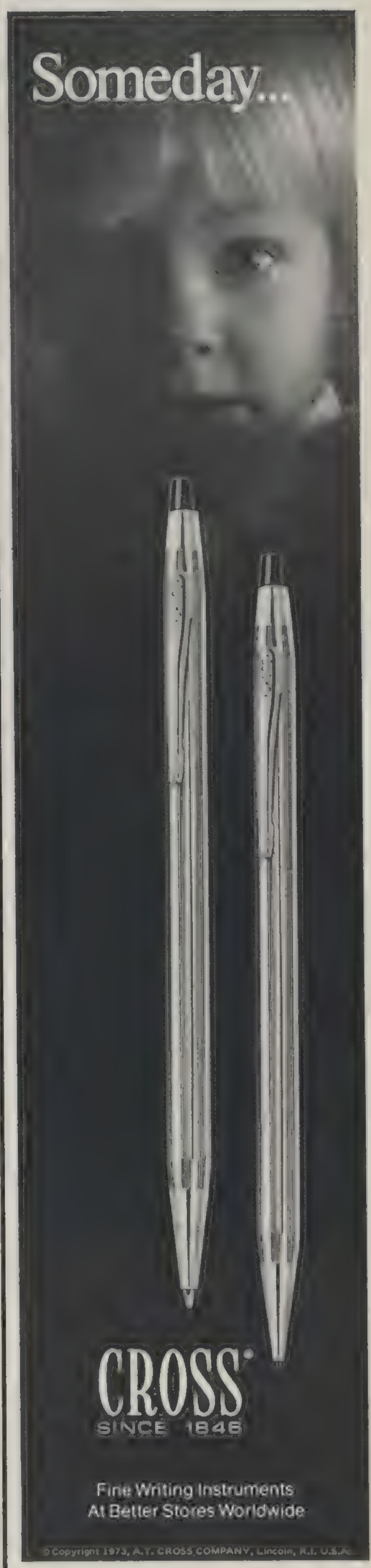
Piloerection—getting goose pimples—is one human adaptive mechanism that doesn't work. "If you were a furry beast," Dr. Gordon says, "your hair would fluff out and you would increase your insulation; your feathers would do it if you were a bird. Being human, you merely get goose pimples. This accomplishes nothing toward keeping warm."

Besides keeping a sweater handy for sitting still in our now healthfully cool rooms, Dr. Goldman offers a physicianly tip for the outdoor cold: "Do wear a head covering. Your head is the only part of your body that cannot vasoconstrict, therefore, you can lose over half your body's heat production just by going hatless in the cold. A little cap or beret makes much, much difference.

"Man is really a subtropical animal. If as much as 20 percent of his body is wet with sweat, he is still comfortable. But if he shivers even a little bit, he is uncomfortable."

Cheering and warming is Dr. Kenney's assurance that reduced heating will be beneficial. "In the course of two or three weeks we will show adaptation to lower indoor temperatures," he says. "What's more, we are better prepared for going from indoors to outdoors—the temperature difference is lessened. The same applies to the use of air conditioning in summer. When we keep indoor temperatures too low in hot weather, we deny ourselves the advantages of adaptation."

With a shawl here and a cap there, with less heat in the rooms and more reliance on the body's gifts of adjustment, we can, in brief, weather the weather. ▽



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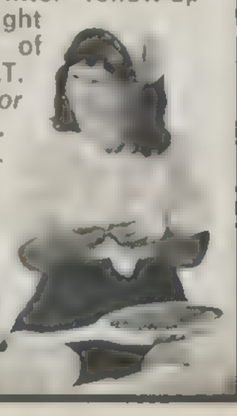
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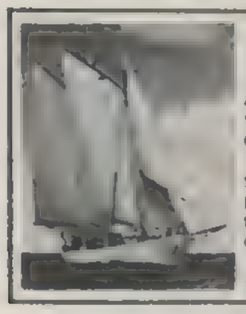
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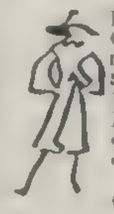
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ACCESSORY DETAILS

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Page 101: Eisenberg Ice earrings. Scarf by Echo Scarfs. Necklace by Aurea Jewelry Creations. Vassarette lace camisole. Bracelets: Aurea Jewelry Creations. Bangles on table: Kai Yin Lo for Dreyfus International.

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Page 105 (left): Customcraft sandals.

Page 105: Sandals: Shoe Biz, at Henri Bendel.

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Page 107 (right): Schiaparelli tights. Shoes: Shoes Biz, at Henri Bendel.

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Page 110: Earrings, at Bergdorf Goodman. M & J Savitt necklace, at Bloomingdale's. I. Miller bag. Burlington tights of Cantrece II nylon. Shoes: David Luis for Pankin International, at I. Miller next month.

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Page 113: Fabric used as a sash, by Robinson & Gulluber.

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Page 115: Berkshire tights. Herbert Levine sandals, at Lord & Taylor.

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Page 116 (upper): Scarf by Doro. Shoes: Shoe Biz, at Henri Bendel.

Page 117: Don Marshall hat. Watch by Baume & Mercier. Belt by Ben King for Midtown Belts. Tights by Belle-Sharmeer, at Lord & Taylor. Shoes: David Luis for Pankin International, at Neiman-Marcus.

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Page 143 (right): Scarf by Echo Scarfs. Mark Cross bag.

Page 144 (left): Scarf by Echo Scarfs. Bag by Gucci.

Page 144 (right): Scarf by Echo Scarfs. Umbrella: Liberty Umbrellas. Gloves by Crescendoe-Superb.

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Page 148 (right): Necklace by M & J Savitt.

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Page 150: Earrings by Napier. Doro Scarf. Necklace by Bruce Keiser. Elegant belt (belt that comes with dress, not shown). Bracelets by Trifari. Grandoe gloves. Bag, at Bloomingdale's.

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Page 151 (right): Hat by Don Anderson for Scheer Brothers. Trifari earrings. Tights by Berkshire. Golo shoes.

Page 152: Hat by Don Anderson for Scheer Brothers, at Bonwit Teller. Scarf by Handcraft. Bag by Walter Katten, at Saks Fifth Avenue. Round-the-Clock tights of Monvelle Fibers by Monsanto. Shoes: Shoe Biz, at Henri Bendel.

Page 153: Don Anderson for Scheer Brothers hat. Bloomingdale's bag. Round-the-Clock tights of Monvelle Fibers by Monsanto. Shoes at Shoe Biz, at Henri Bendel.

Page 154: Fernando Sanchez robe of Monsanto nylon, polyester, and silk (Registered Fabrics) about $90 next month at Saks Fifth Avenue.

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VOGUE PATTERNS (Continued from pages 162-165, other views, yardages, details)

THE SWEATER-SET SUIT, Vogue Pattern 2941 by Christian Dior (comes with blouse, not shown). Sizes 8-18. Size 10: 2⅜ yds. 60" fabric. $4; Canada $4.40. . . . The blouse, Vogue Pattern 8749. Sizes 8-18. Size 10, (short sleeves): 1⅞ yds. 44/45" fabric. $2; Canada, $2.20.



CAMISOLE TOP, Vogue Pattern 8634. Bust sizes, 31½" to 38". For 34: ⅞ yd. 60" fabric. $1.50; in Canada, $1.65. . . . Long wrap skirt, Vogue Pattern 2931. Waist sizes 24"-32". For 25" waist: 1⅞ yds. 60" fabric. $2; Canada, $2.20.



THE BASIC BLOUSE—same as blouse, far left. Pleated skirt, Vogue Pattern 2895. Waist sizes 24-30". For 25" waist: 1⅝ yds. 60" fabric. $2; Canada, $2.20. Jacket, Vogue Pattern 8813. Sizes 8-16. Size 10: 2¼ yds. 60" fabric. $1.50; Canada, $1.65.



EVENING PYJAMA, Vogue Pattern 2909 by Nina Ricci. Sizes 8-16. Size 10 jacket and pants: 4¼ yds. 44/45" fabric. $4; in Canada, $4.40. . . . Classic blouse with it—long-sleeved version of Vogue Pattern 8749, far left. For size 10: 2⅛ yds. of 44/45" fabric.



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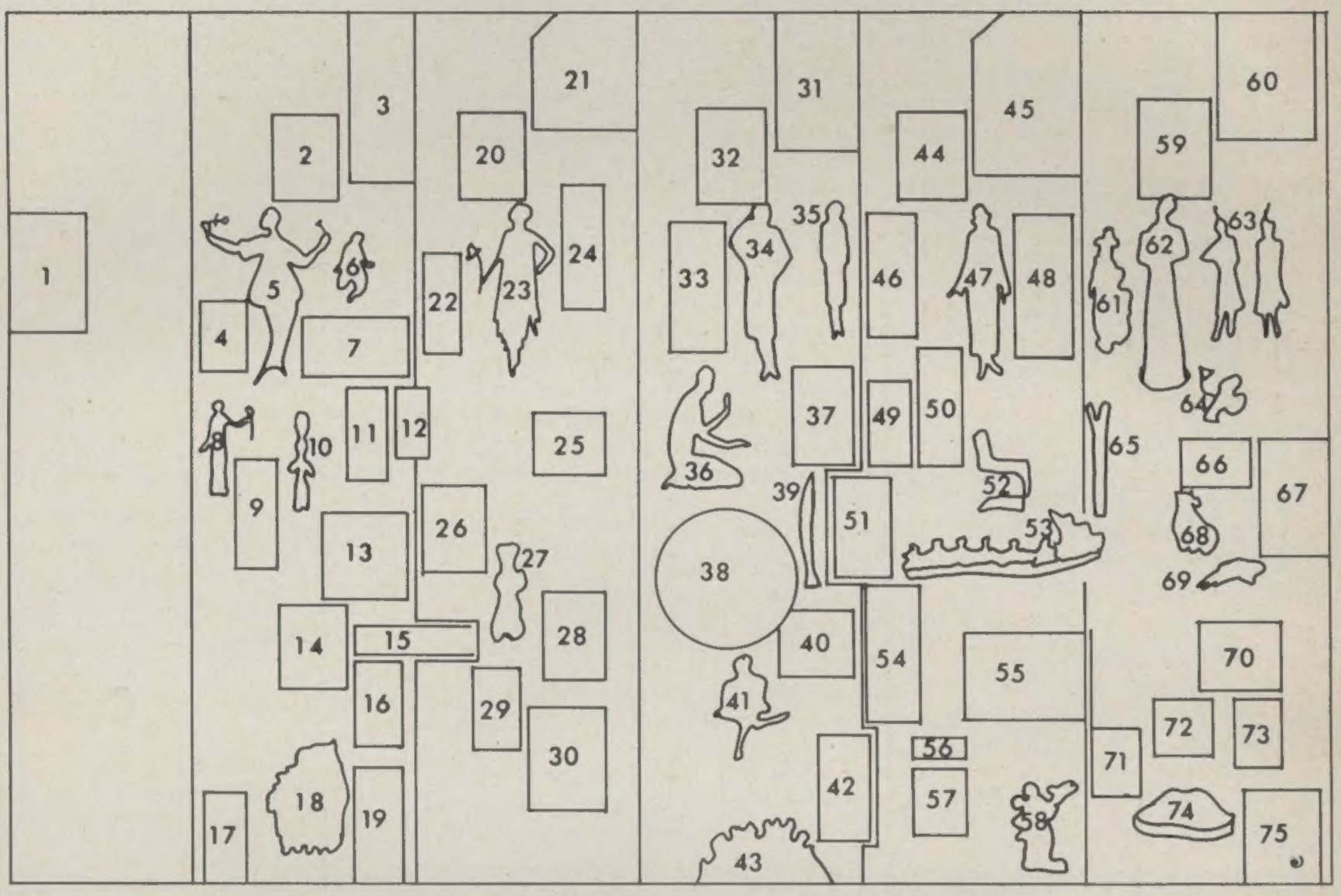
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ACCESSORY DETAILS

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Luna. Aurea Jewelry Creations necklace.

Page 160 and 161: Earrings by H & S Originals. Alexis Kirk necklace.

Page 162: Riviera sunglasses, at Bloomingdale's. Earrings by Trifari. Scarf from Bottega Veneta. Goldbar necklace. Bag by Walter Katten. Aurea Jewelry Creations bracelet. Belt by French Belt.

Page 163: Michael Danyon earrings, bracelets. Necklace by Aurea Jewelry Creations. Handbag by Bagatelle. Scarf used at waist from Bottega Veneta.

Page 164: Trifari earrings. Necklaces by Aurea Jewelry Creations. Michael Moraux for Dubaux pin. Sash at waist: Doro. Bag by Walter Katten. Grandoe gloves. Bracelets by J. Ortman.

Page 165: William de Lillo earrings and pin. Bracelet by J. Ortman. Tights at Saks Fifth Avenue. Julianelli sandals.







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